GRIEG-PIANO ALBUM

MUSIC - UNIVERSITY OF TORONTO
31761 04163 4817

M
22
G84
O3
v.1
cop. 2

PUBLISHERS OF LAW BOOKS
PRINTERS AND BOOKBINDERS
The Carswell Company
LIMITED
145-149 ADELAIDE STREET WEST
TORONTO CANADA

Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

https://archive.org/details/31761041634817

787.4
G848a
56

5591

Schirmer's Library of Musical Classics

Vols. 106, 107

EDVARD GRIEG

FORTY-FIVE PIECES

FOR

PIANOFORTE

IN TWO VOLUMES

SELECTED, EDITED AND FINGERED BY
LOUIS OESTERLE

VOL. I. CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR BY
RICHARD ALDRICH

NEW YORK : G. SCHIRMER

1902

THE ROYAL CONSERVATORY OF MUSIC OF TORONTO
MUSICAL
Library

Edvard Grieg: Forty-five Pieces for Piano

CONTENTS OF VOL. I.

	PAGE
Albumblad (Album-leaf)	60
Albumblatt (Album-leaf), op. 12, No. 7	2
Berceuse (Lullaby), op. 38, No. 1	36
Dance-Caprice, op. 28, No. 3	42
Einsamer Wanderer (Solitary Wanderer), op. 43, No. 2	46
Elegie, op. 38, No. 6	24
" op. 47, No. 7	34
Elfentanz (Elfin Dance), op. 12, No. 4	20
Feuille d'Album (Album-leaf), op. 47, No. 2	56
Grossmutters Menuett (Grandmother's Minuet), op. 68, No. 2	6
Humoreske, op. 6, No. 3	28
In der Heimath (At Home), op. 43, No. 3	48
Klokkeklang (Ringing Bells), op. 54, No. 6	32
Matrosenlied (Sailor's Song), op. 68, No. 1	10
Melancholie, op. 47, No. 5	50
Norwegisch (Norwegian Melody), op. 12, No. 6	16
Papillon (Butterfly), op. 43, No. 1	39
Poetic Tone-Pictures, op. 3, No. 4	29
" " " op. 3, No. 5	30
Springtanz (Skip-dance), op. 38, No. 5	22
Volksweise (Folk-song), op. 38, No. 2	4
" " " op. 12, No. 5	12
Wächterlied (Watchman's Song), op. 12, No. 3	18
Walzer (Waltz), op. 12, No. 2	14
" " op. 38, No. 7	26
Zu deinen Füssen (At Thy Feet), op. 68, No. 3	52

15542

CONTENTS OF VOL. II.

	PAGE
Albumblatt (Album-leaf), op. 28, No. 1	33
" " " op. 28, No. 2	36
" " " op. 28, No. 4	38
An den Frühling (To Spring), op. 43, No. 6	55
An der Wiege (By the Cradle), op. 68, No. 5	12
Canon, op. 38, No. 8	16
Erotik (Poème érotique), op. 43, No. 5	4
Herzwunden (Heart-sores), op. 34, No. 1	28
Humoreske, op. 6, No. 2	10
Letzter Frühling (The Last Spring), op. 34, No. 2	30
Melodie, op. 38, No. 3	14
Norwegischer Brautzug (Norwegian Bridal Procession), op. 19, No. 2	60
Notturno, op. 54, No. 4	46
Scherzo, op. 54, No. 5	18
Springtanz (Norwegian Dance), op. 47, No. 2	2
Trauermarsch (Funeral March)	50
Valse-Impromptu, op. 47, No. 1	42
Valse mélancolique, op. 68, No. 6	22
Vöglein (Birdling), op. 43, No. 4	8

15543

EDVARD HAGERUP GRIEG is one of the most striking figures among those latter-day composers who have worked zealously toward the ideal of nationalism in music. Before him came Chopin, Liszt, Gade and Smetana; and Dvořák and a host of lesser men have taken up the idea of embodying in their music the quality and color of the folk-tunes of their native lands. But none have more thoroughly identified themselves with the cultivation of the dialect of the common people, or transfused the spirit of popular music so undiluted into the sophisticated forms of art, as Grieg. None have succeeded in putting themselves so completely under the influence of that spirit, as he.

Grieg's training was gained in the severe school of Leipzig conservatism. Born at Bergen, Norway, in 1843, he was the son of a mother gifted and cultivated in music, who was his first teacher in the art. Ole Bull saw the boy, and recognized in him a musician's talent; and by his advice he was sent to the Leipzig Conservatory. He entered it in 1858; the traditions of Schumann and Mendelssohn had not yet disappeared there, but there was already a spirit of progress in the institution, a sympathy with new ideals in art that the ingrained conservatism of the place could not keep down. The chief influence that swayed Grieg's musical nature and turned him toward the Scandinavian spirit was the young Norwegian composer, Rikard Nordraak, whose premature death cut short a promising career. He it was who began the crusade, as Grieg himself has written, directed against "the effeminate Mendelssohn-Gade Scandinavianism, turning with enthusiasm into the new well-defined path, along which the Northern School is now travelling." He it was who first opened Grieg's eyes to the possibilities of the folk-music of their native land, as the foundation for a new movement in music.

Grieg was but 19 years old when he left the Conservatory at Leipzig. He made further studies in Copenhagen, under Gade, and also came under Hartmann's influence. He visited Italy, the first of a number of artistic pilgrimages that he has made of service in spreading the knowledge of his compositions. But otherwise, his life has been quite uneventful, and has been spent chiefly in his native land as composer and conductor. In 1867 he founded a Musical Union in Christiania, which he conducted till 1880; and he has for some years been the conductor of the Philharmonic Concerts in that capital, though he has made his home in Bergen.

Grieg's earliest published compositions show little trace of his devotion to Scandinavian ideas; they are a set of four little piano pieces "dedicated to his revered master, Wenzel," in which the paramount influence is plainly that of Schumann; though they are not without a certain venturesome spirit that gives them an individuality of their own. Several of his earliest songs, too, show little of the character that we now generally associate with Grieg. In the set of little pieces, op. 4, the Norwegian color is first disclosed, though still in a tentative way. These works are all dated before 1864. In the next publications that appeared from Grieg's pen, the "Humoresken," op. 6, we find the young composer fully launched upon his change of style. Henceforth he was to be a Norwegian first and then a musician, and to emblazon his nationality upon his work so clearly that it should be in no doubt. The "Humoresken" show, instead of the tender sentiment and mellifluous grace of Grieg's earliest pieces, a certain energy and grim vigor that at times verge on harshness. In these, and still more in many of the pieces that follow them, there is a tinge of intense melancholy; the sadness and the rough humor, by turns, of a people oppressed by the rigors of the north, confronted unceasingly with the gloom of mountain and fjord and deep forest. The boisterous "Halling" and the "Springtanz," the mournfulness of the peasant songs, reappear in these little piano pieces, and through them all runs the strange, harsh coloring of the Scandinavian music. There are certain melodic turns and intervals that we have learned to recognize as characteristically Scandinavian, and certain well-defined harmonic progressions that seem to be a necessary and logical basis for these melodies. Withal there is often an insinuating grace and a lyric charm of indescribable quality in much of Grieg's music, that take us to the sunny delights of breezy mountain pastures. But whatever its mood, Grieg's music is always unmistakably his own, and unmistakably Norse in its essence.

Grieg is essentially a worker in miniature. His genius finds its most characteristic and congenial expression in the smaller forms—in the song and in short lyric pieces for the pianoforte, to which he has given most of his attention. He has written more extensive compositions—a piano concerto, a piano sonata, a string quartet, a concert overture for orchestra, orchestral entr'acte music for Ibsen's play of "Peer Gynt," and several choral works. They have achieved a varied measure of success; but in general it may be said, that the limitations implied in the lyric quality of his genius are almost always in evidence in his efforts at more extended flights. He does not move freely or boldly in the larger forms; he lacks the broad sweep and the power of logical and conclusive development of his musical material needed for success in them. But in his own way he has created a new *genre* in art, and has added much to the resources of music that has won, as it seems, a permanent place in the affections of music lovers.

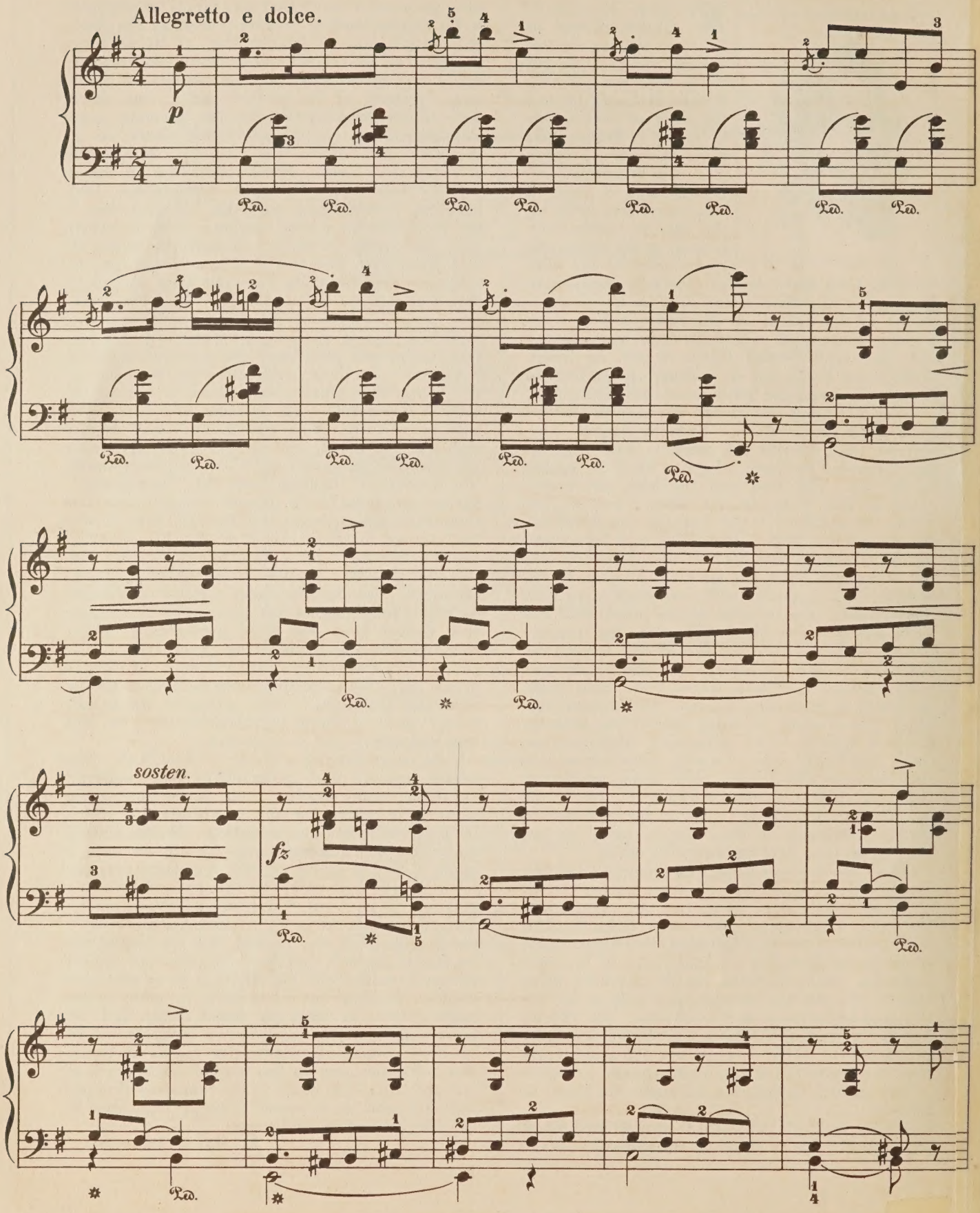
RICHARD ALDRICH.

Copyright, 1902, by G. Schirmer.

Albumblatt.

(Album-leaf.)

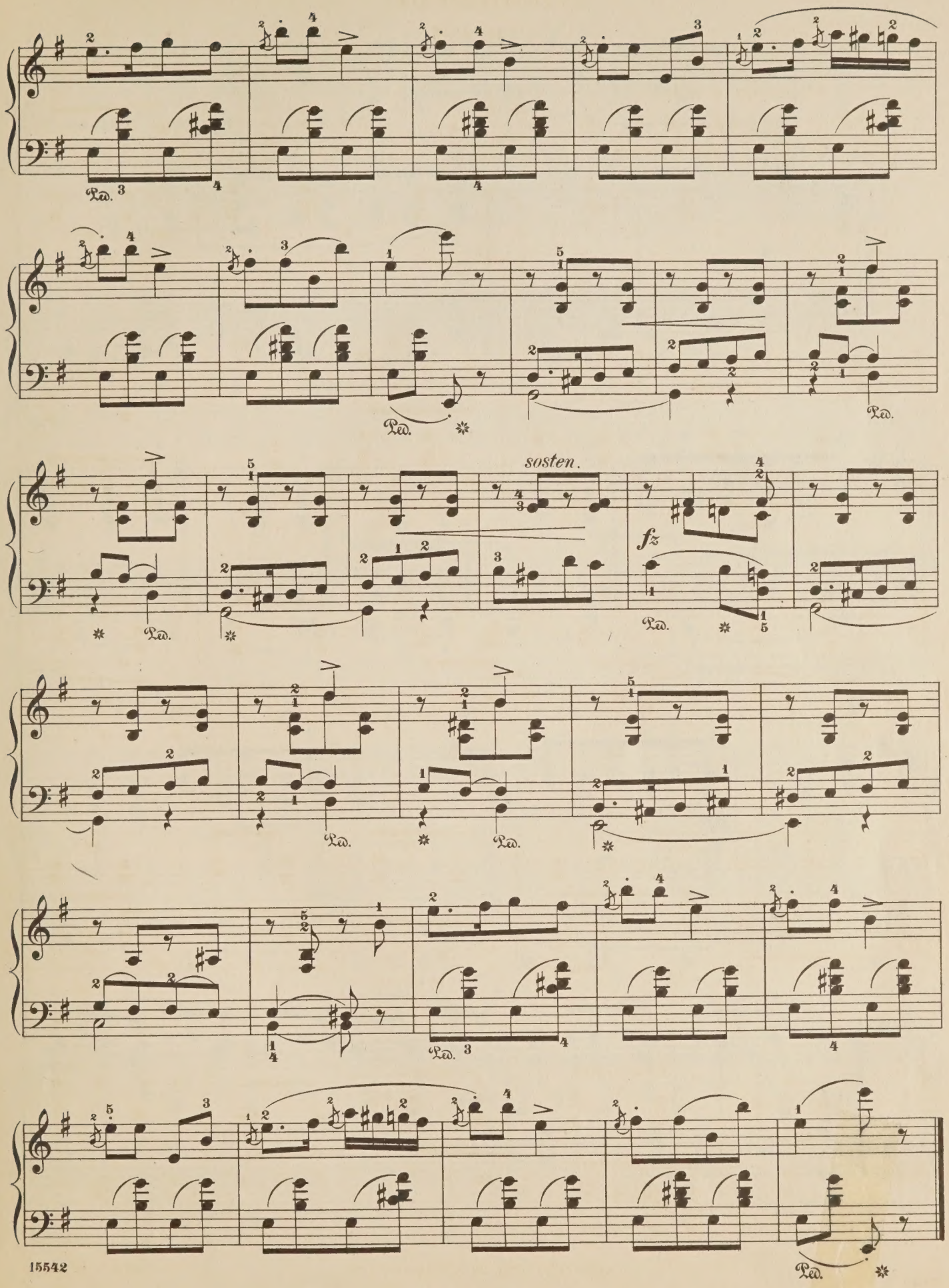
Op. 12, No 7.



Copyright, 1901, by G. Schirmer, Inc

Printed in the U.S.A.

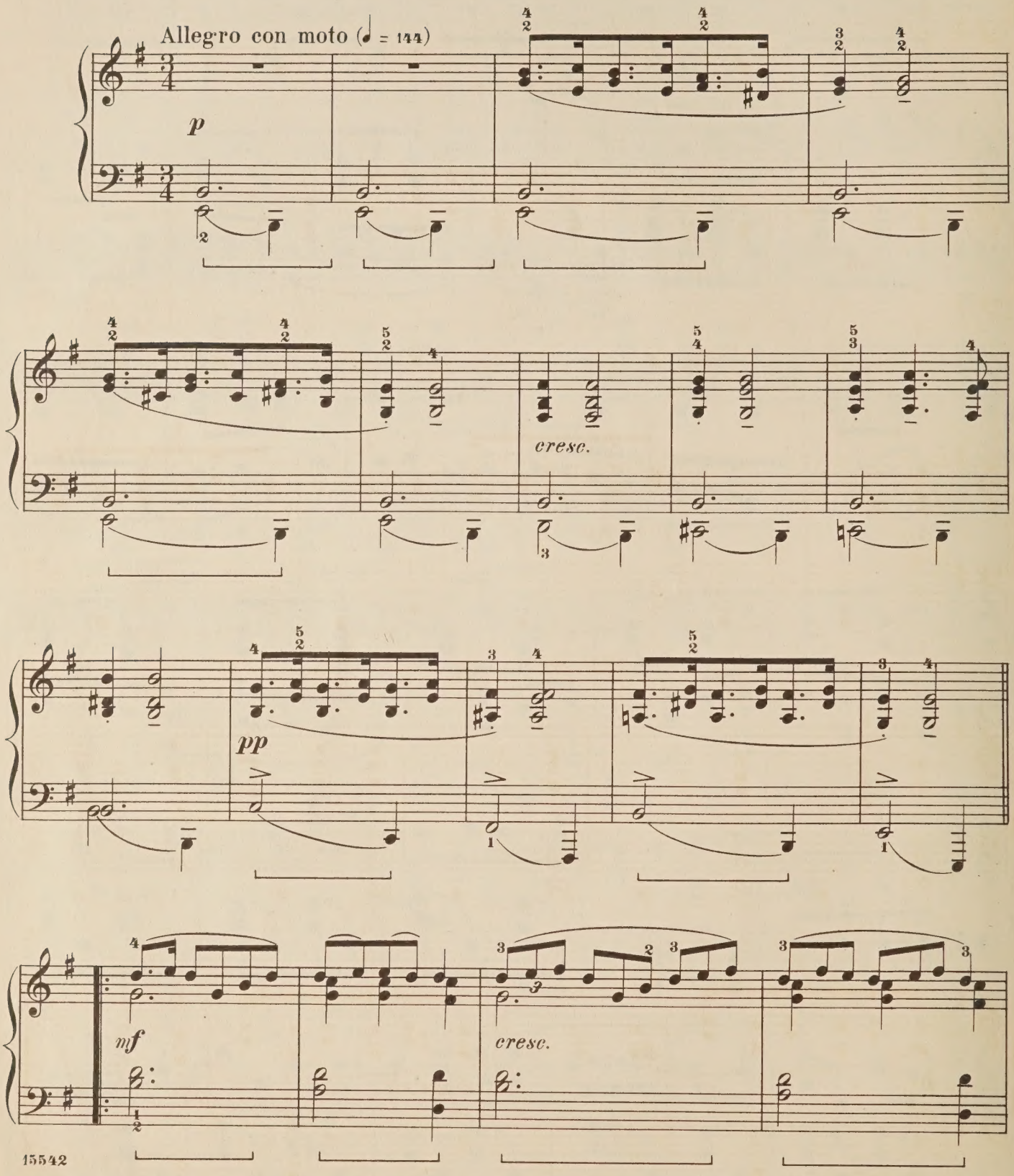
15542

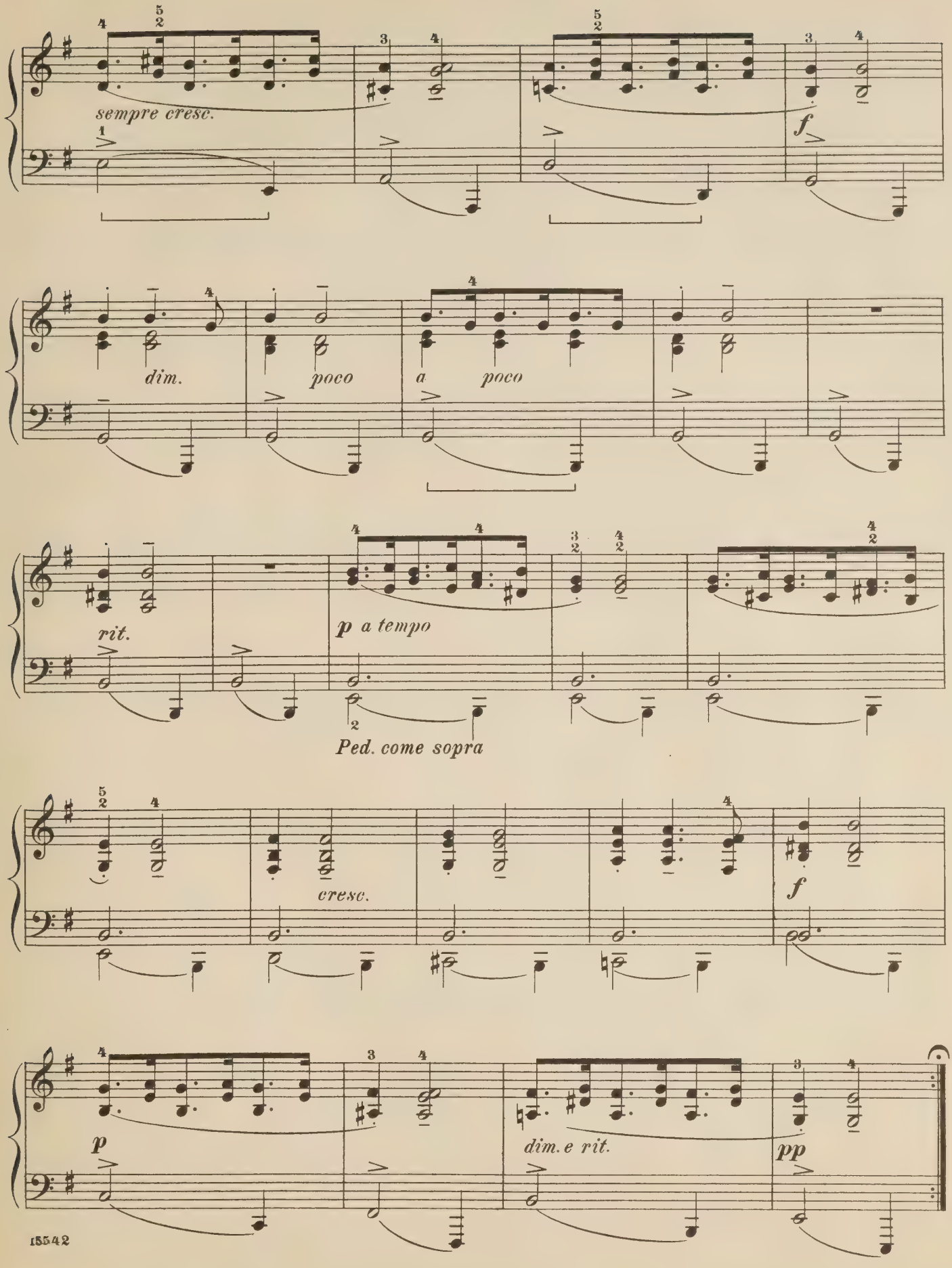

sosten.
fz
Ped.

Volksweise.

(Folk-song.)

Op. 38, № 2




sempre cresc.
f
dim.
poco
a poco
rit.
p a tempo
Ped. come sopra
cresc.
f
p
dim. e rit.
pp

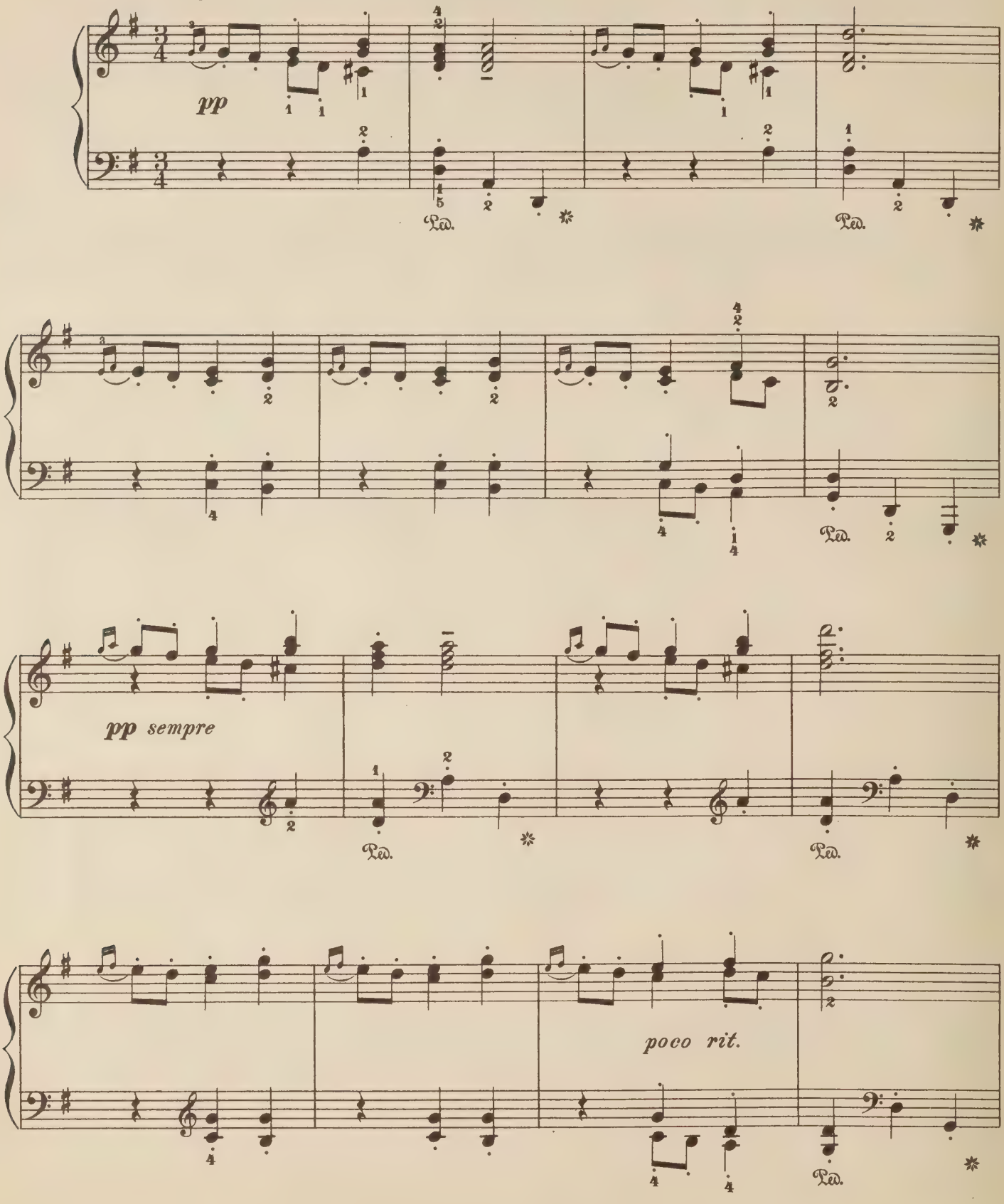
Grossmutters Menuett.

(Grandmother's Minuet.)

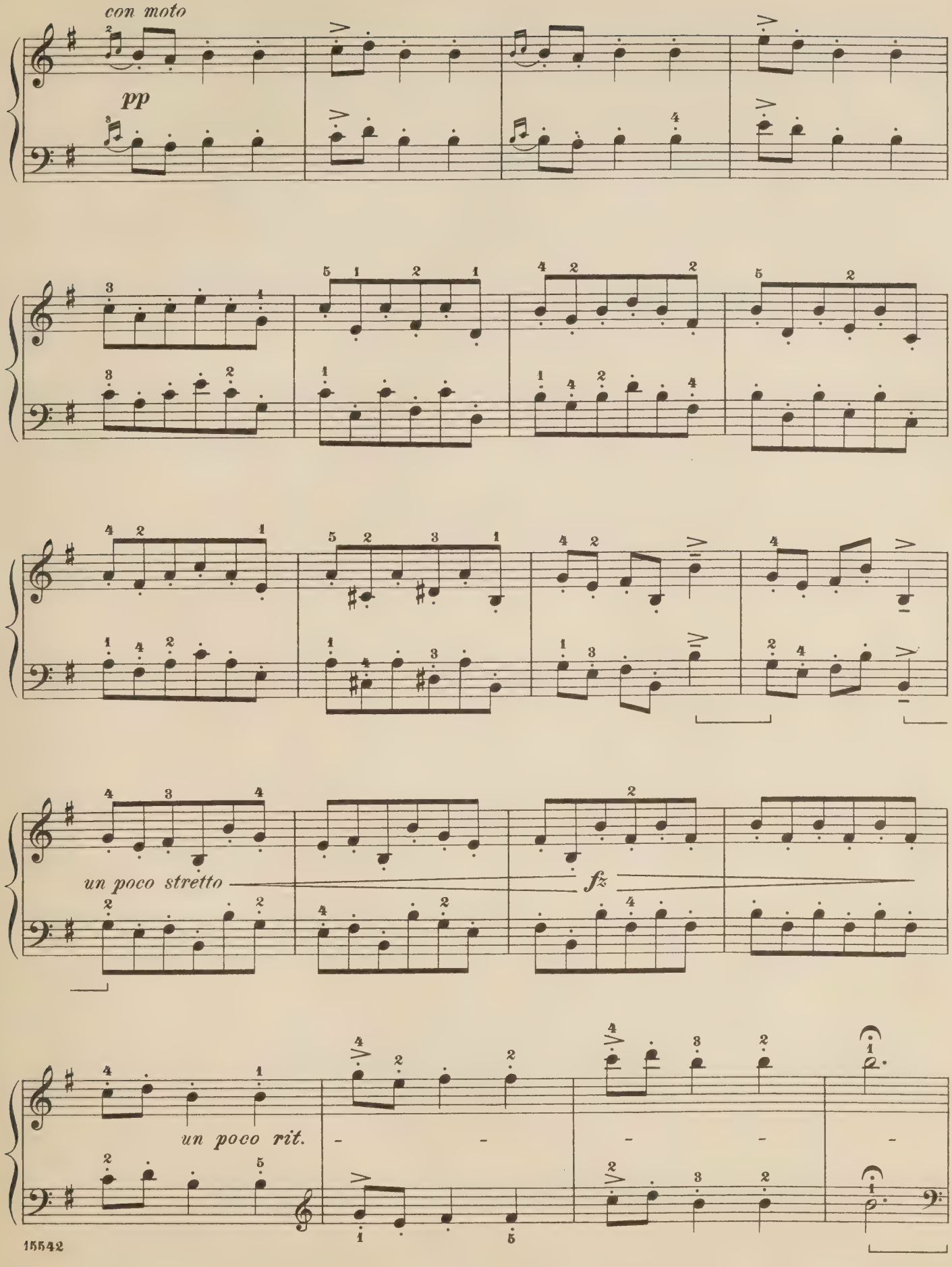
Edited and fingered by
Louis Oesterle.

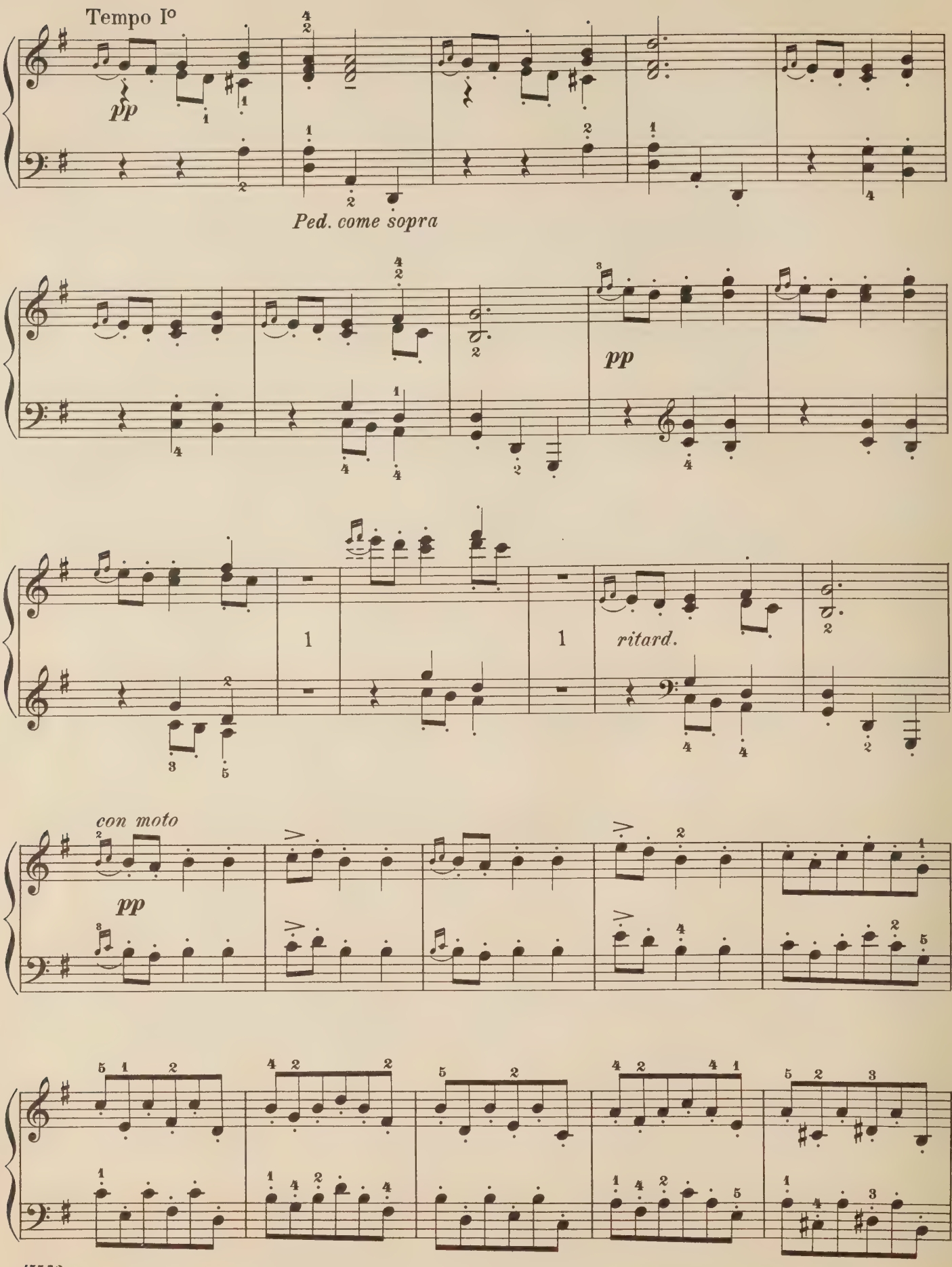
Op. 68, No. 2.

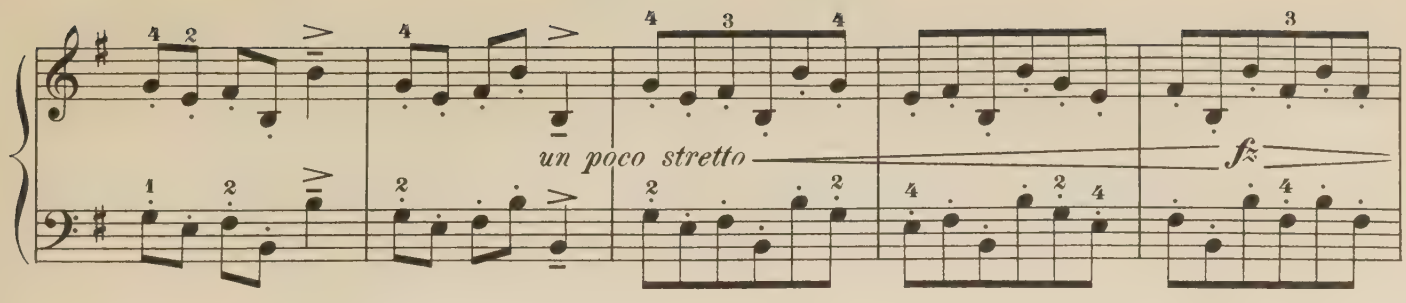
Allegretto grazioso e leggierissimo.

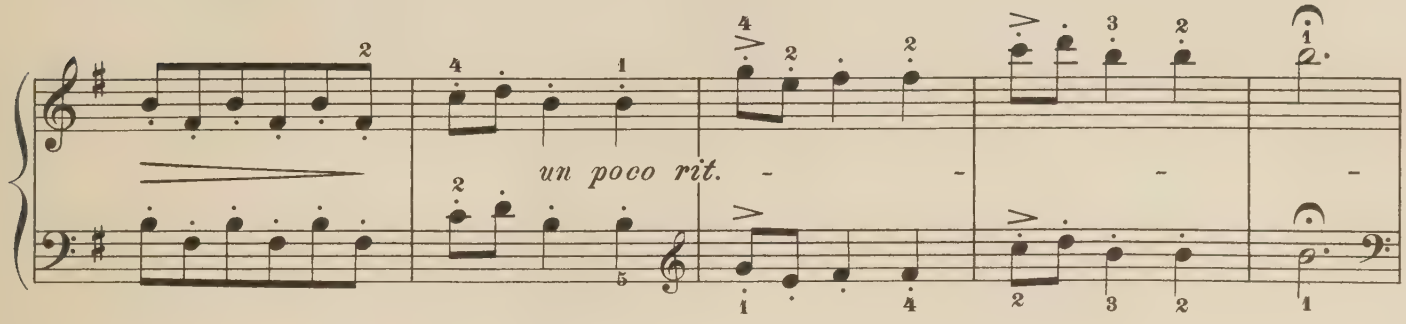


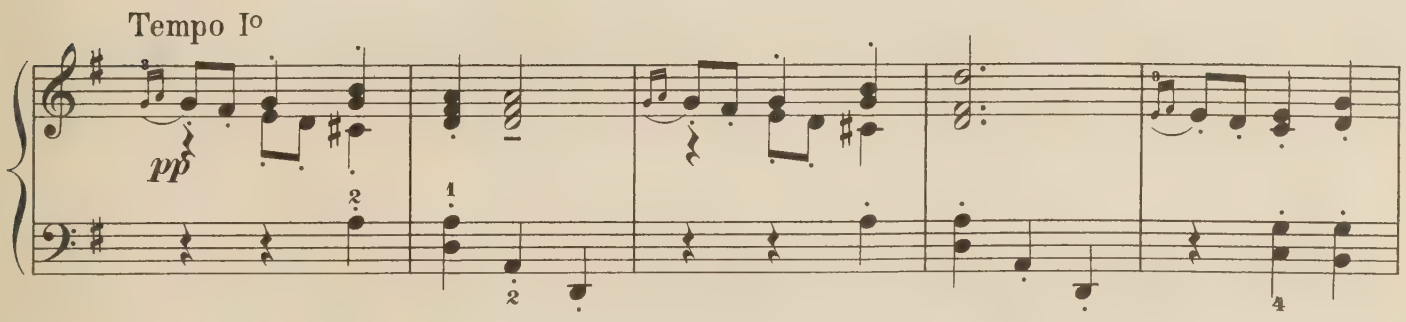
Copyright, 1901, by G. Schirmer.

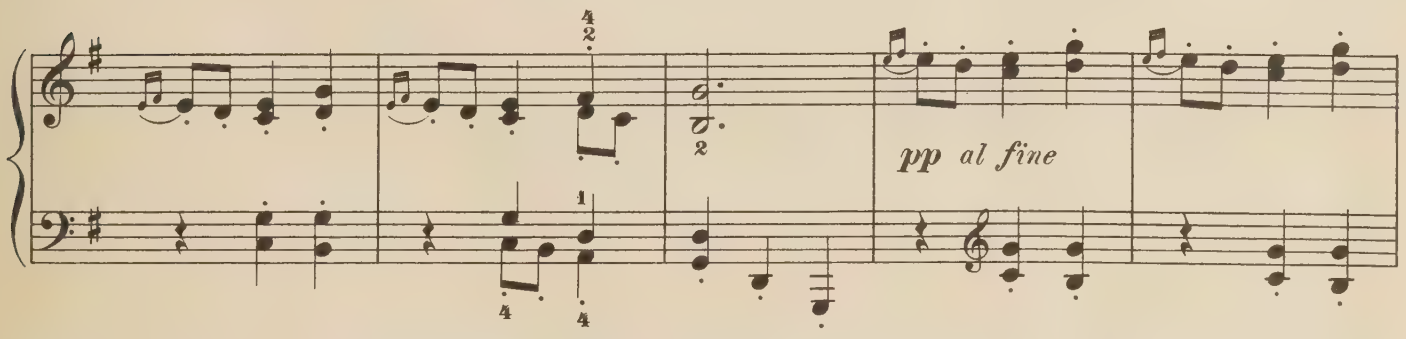

con moto
pp
un poco stretto
fz
un poco rit.

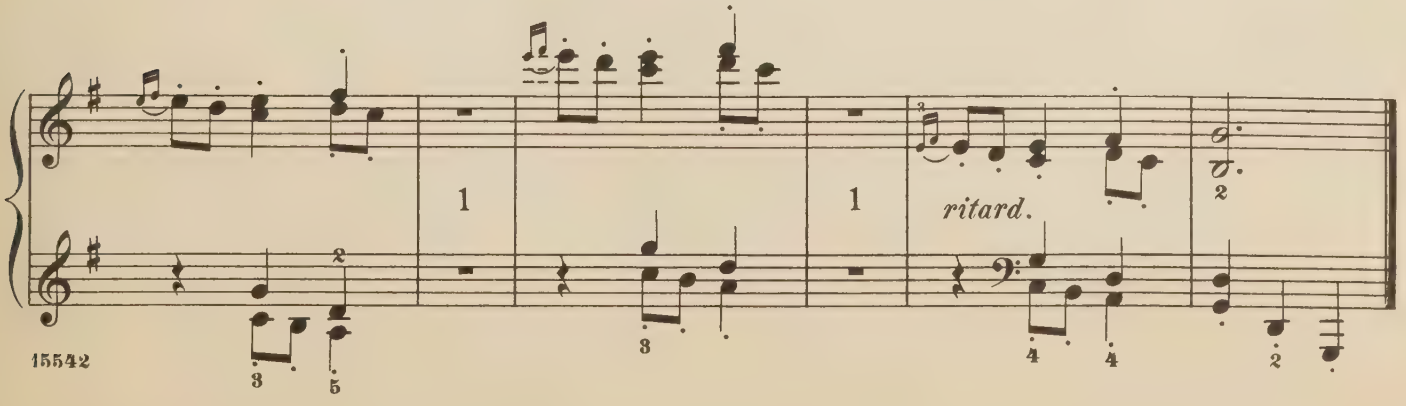

Tempo I°
pp
Ped. come sopra
pp
1
1
ritard.
con moto
pp


un poco stretto
fz


un poco rit.


Tempo Io
pp


pp al fine


1
1
ritard.

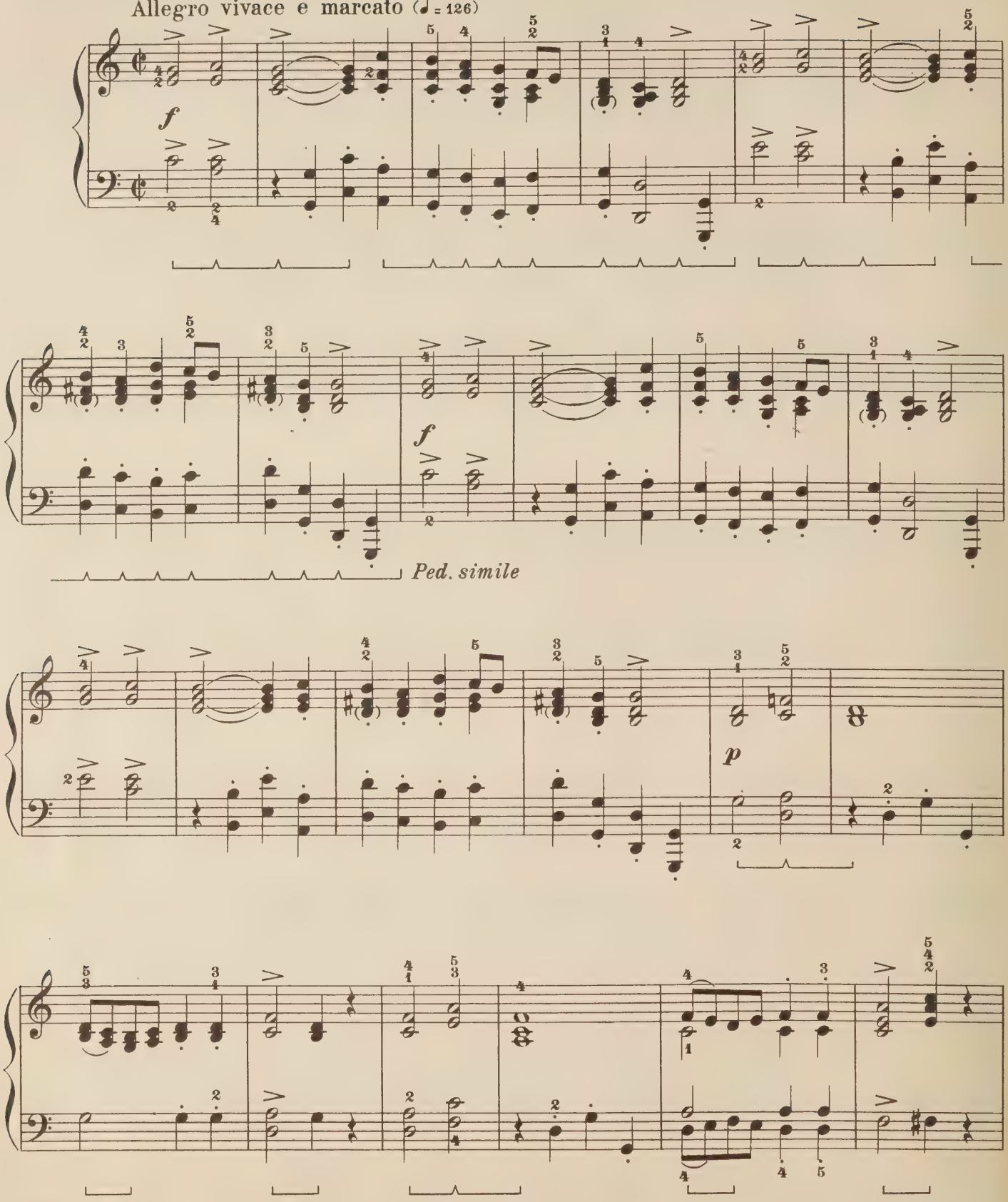
Matrosenlied.

(Sailor's Song.)

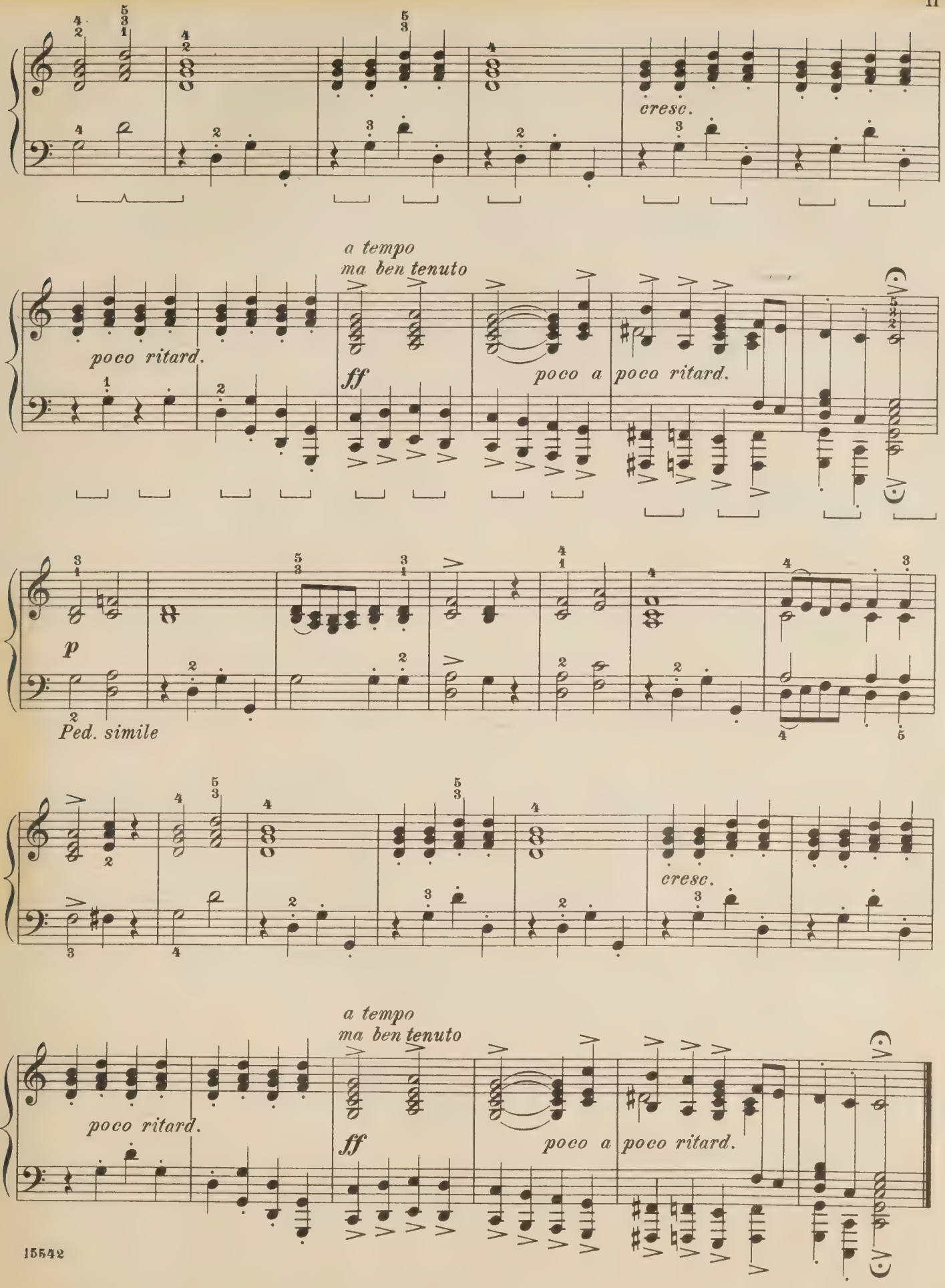
Edited and fingered by
Louis Oesterle

Op. 68, No. 1

Allegro vivace e marcato (♩ = 126)



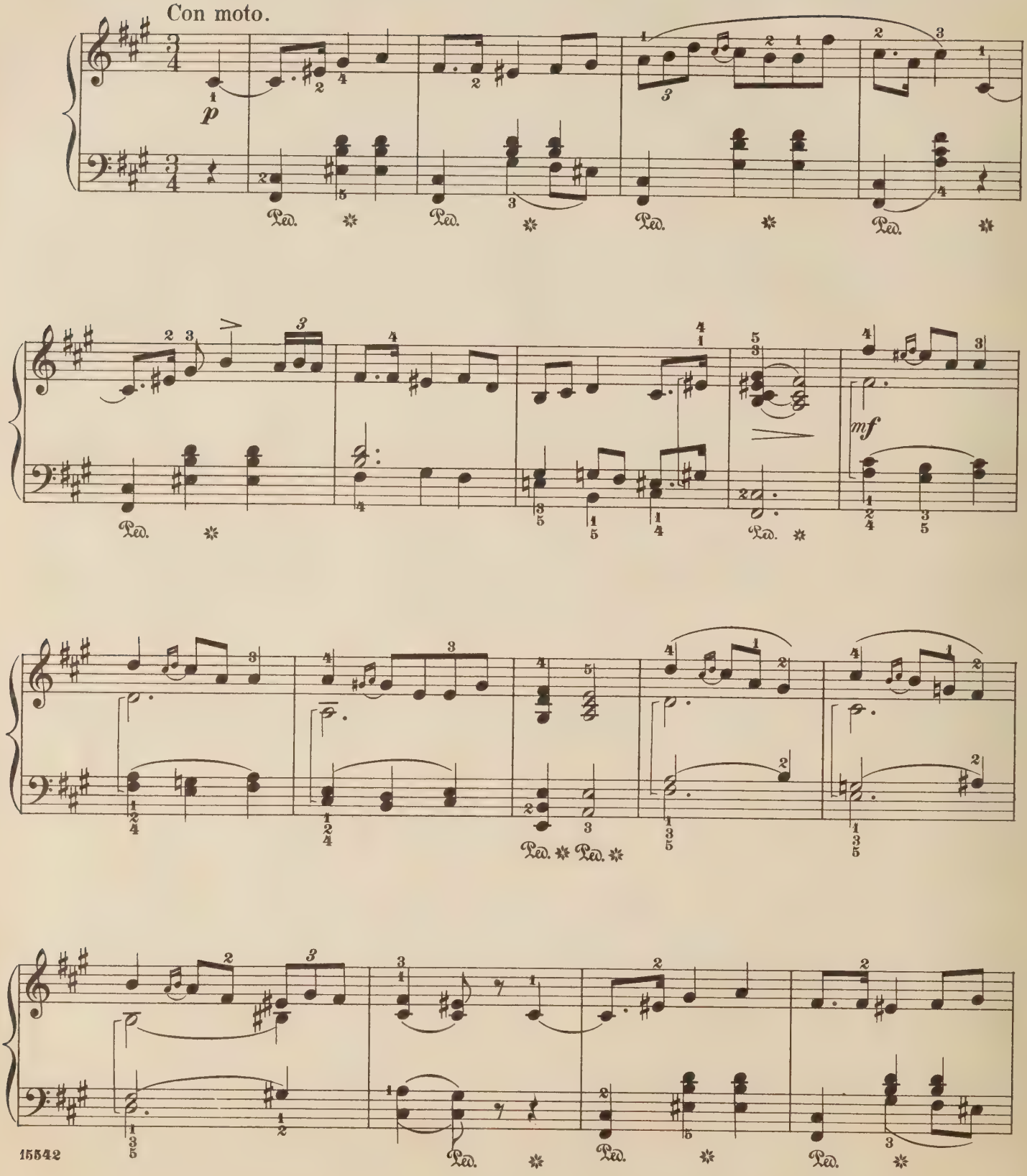
Copyright, 1904, by G. Schirmer

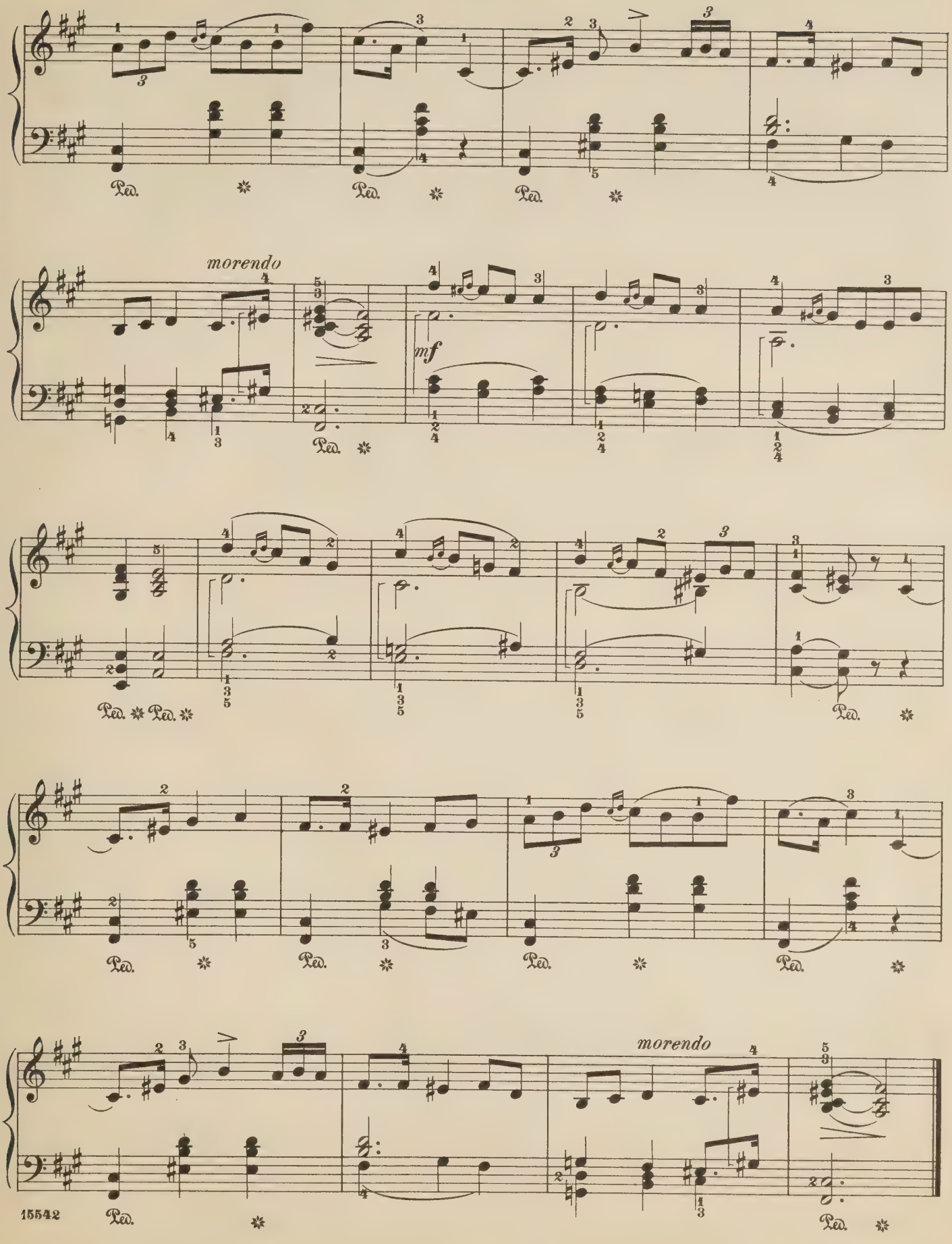

cresc.
a tempo
ma ben tenuto
poco ritard.
ff
poco a poco ritard.
p
Ped. simile
cresc.
a tempo
ma ben tenuto
poco ritard.
ff
poco a poco ritard.

Volksweise.

(Folk-song.)

Op. 12, №5.

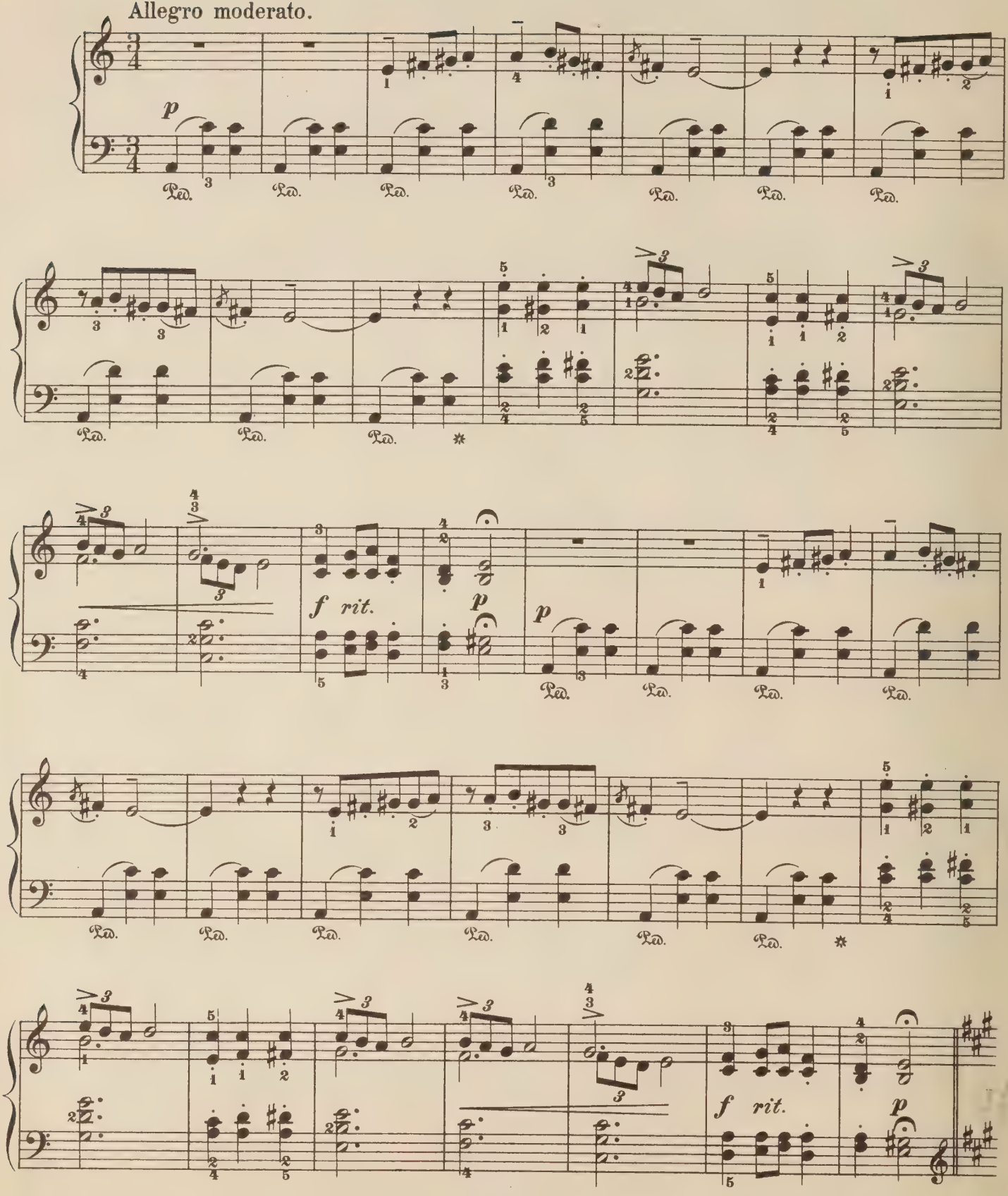


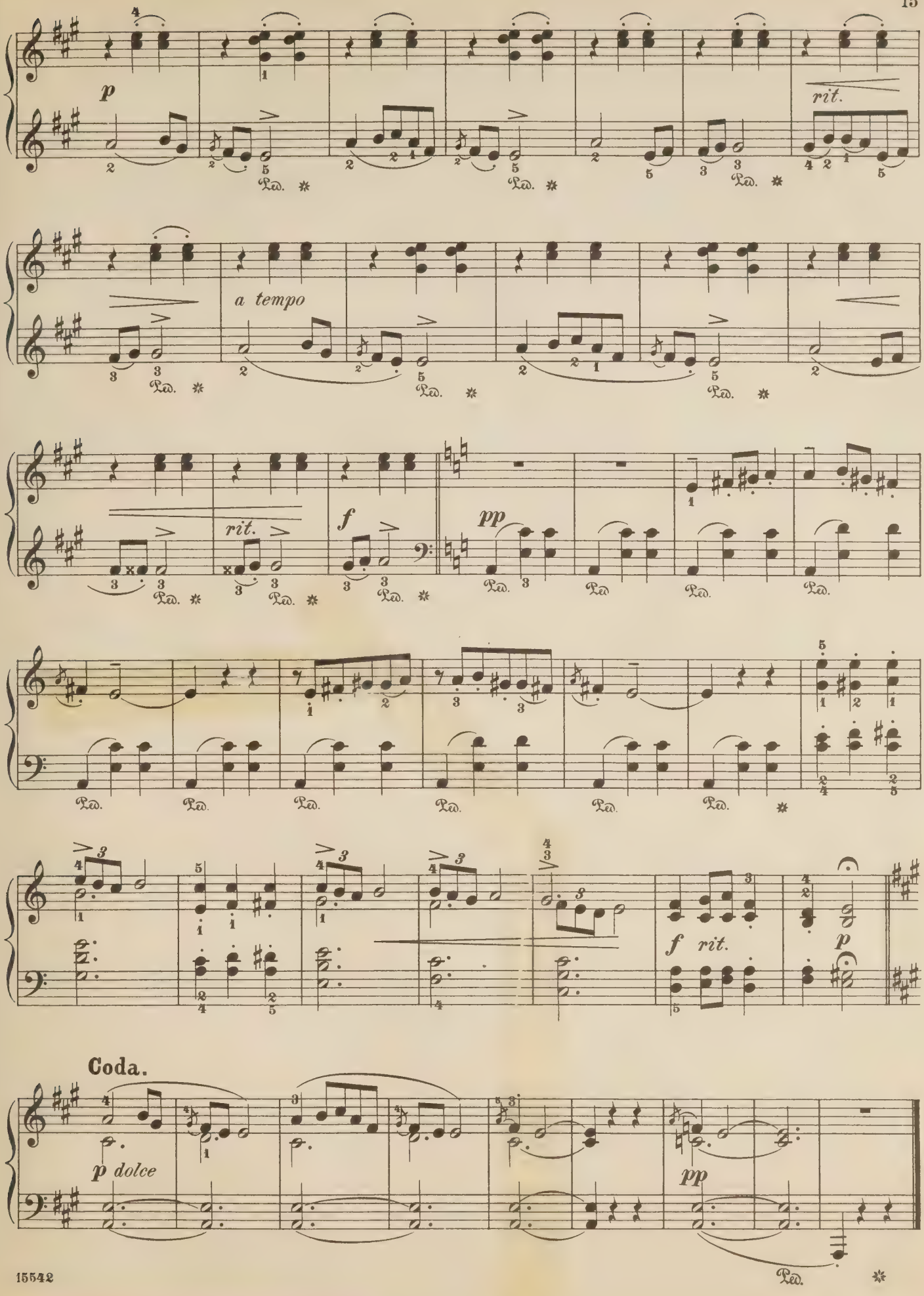

morendo
mf
morendo

Walzer.

(Waltz.)

Op. 12, № 2.



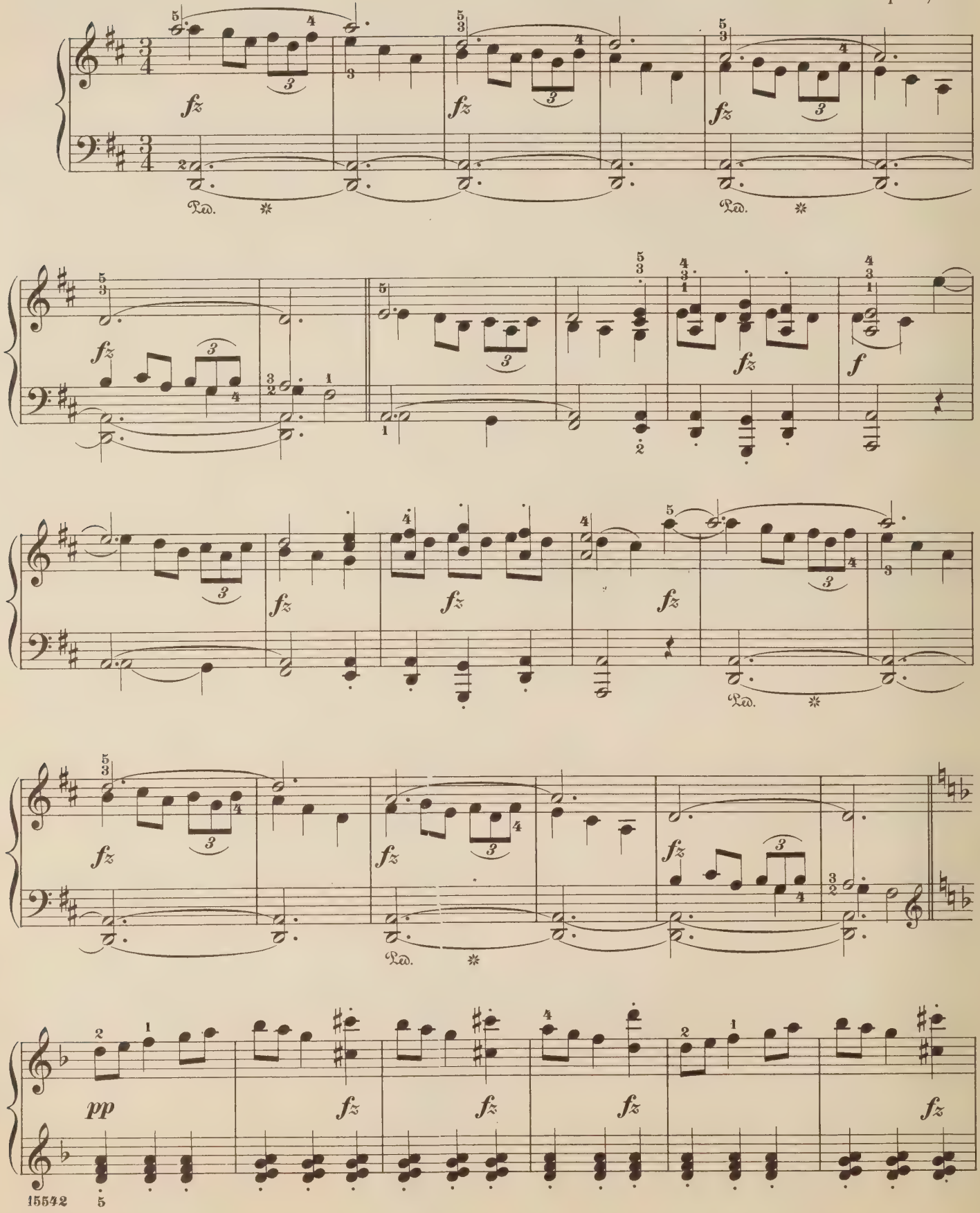

p
rit.
a tempo
rit.
f
pp
f rit.
p
Coda.
p dolce
pp

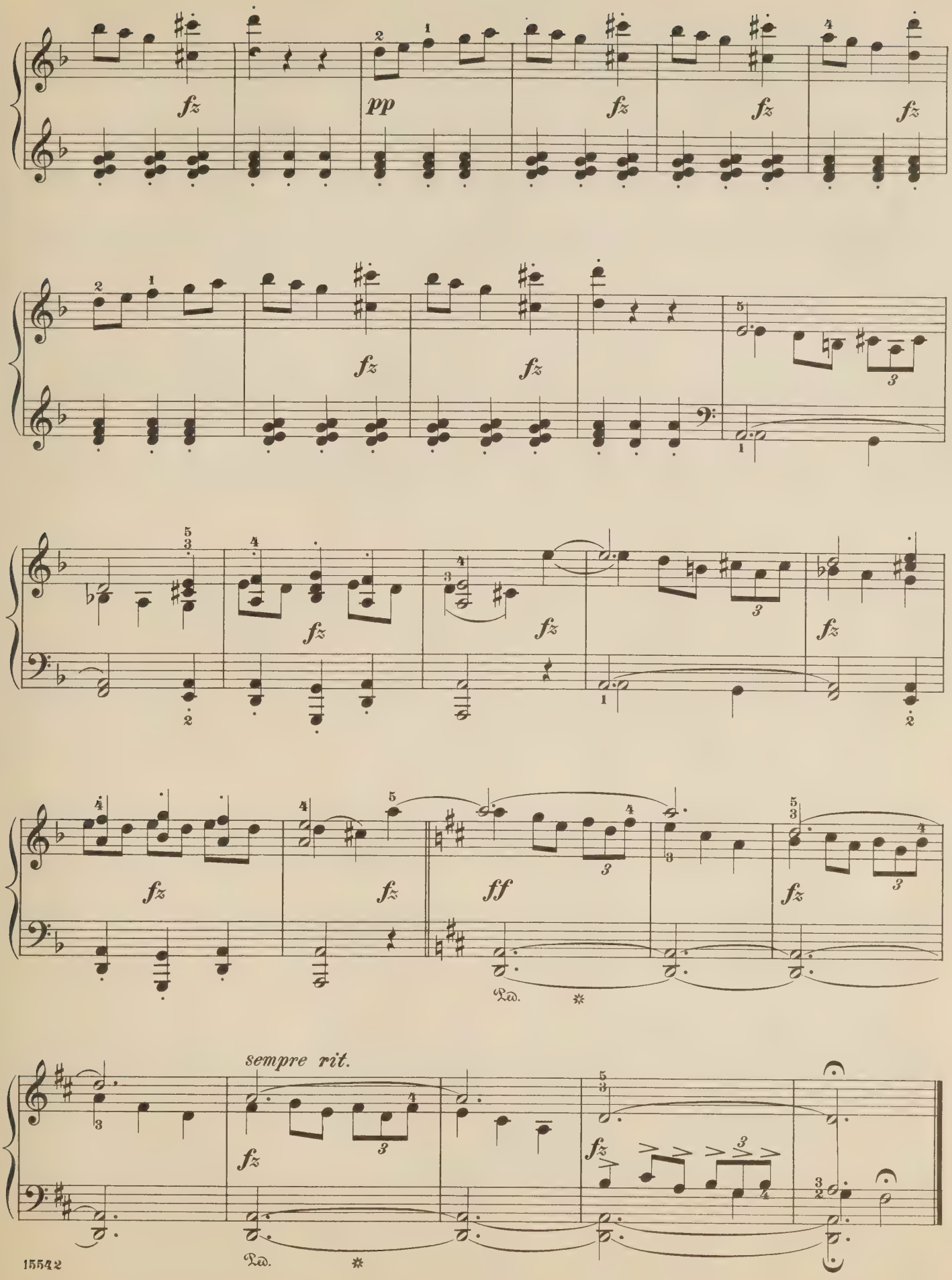
Norwegisch.

(Norwegian Melody.)

Presto marcato.

Op. 12, №6.




fz
pp
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
ff
fz
sempre rit.
fz
fz
Ped.
Ped.

Wächterlied.

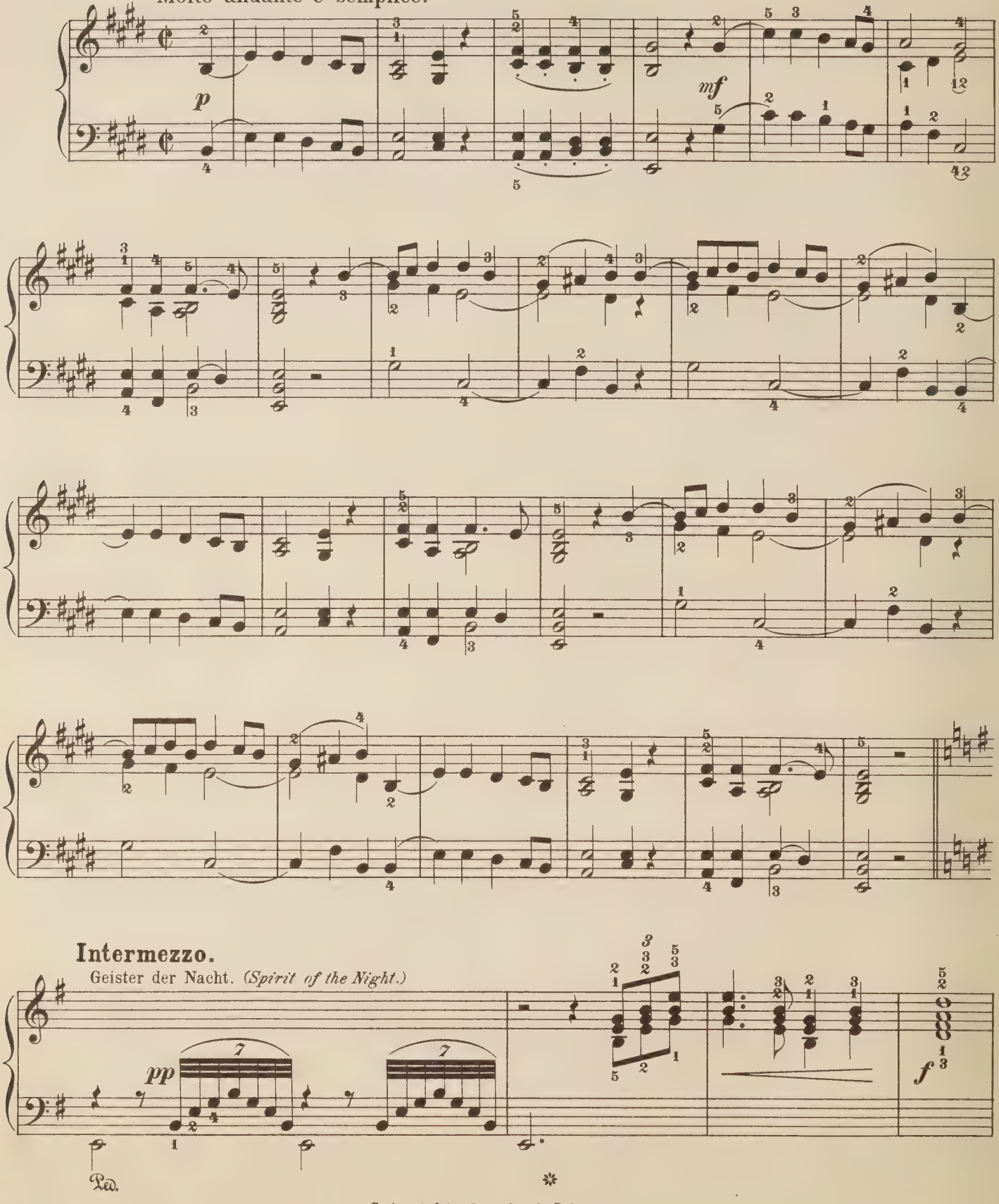
(Watchman's Song.)

Edited and fingered by
Louis Oesterle.

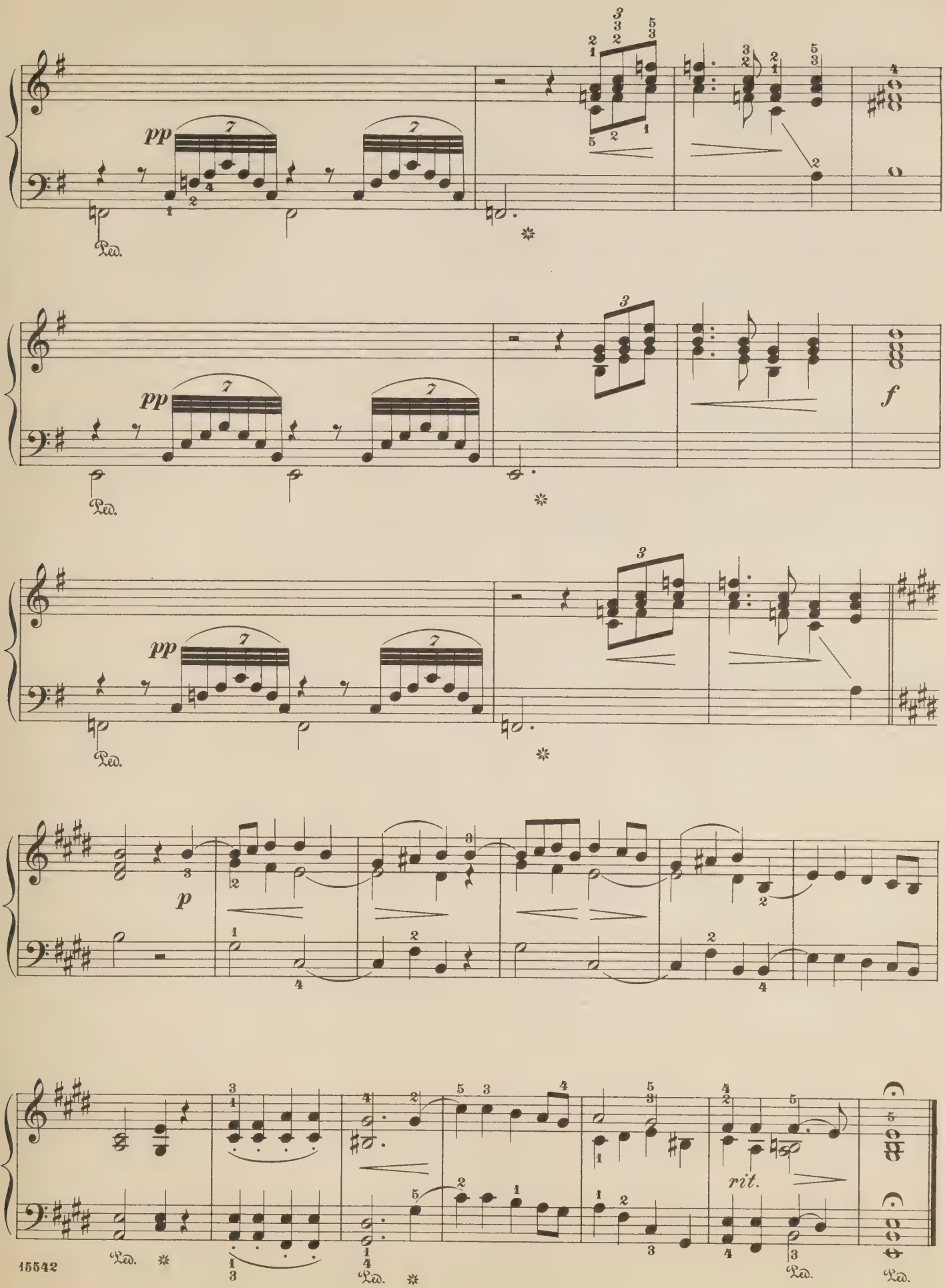
Inspired by a performance of Shakespeare's Macbeth.

Op.12, No 3.

Molto andante e semplice.



Copyright, 1901, by G. Schirmer.

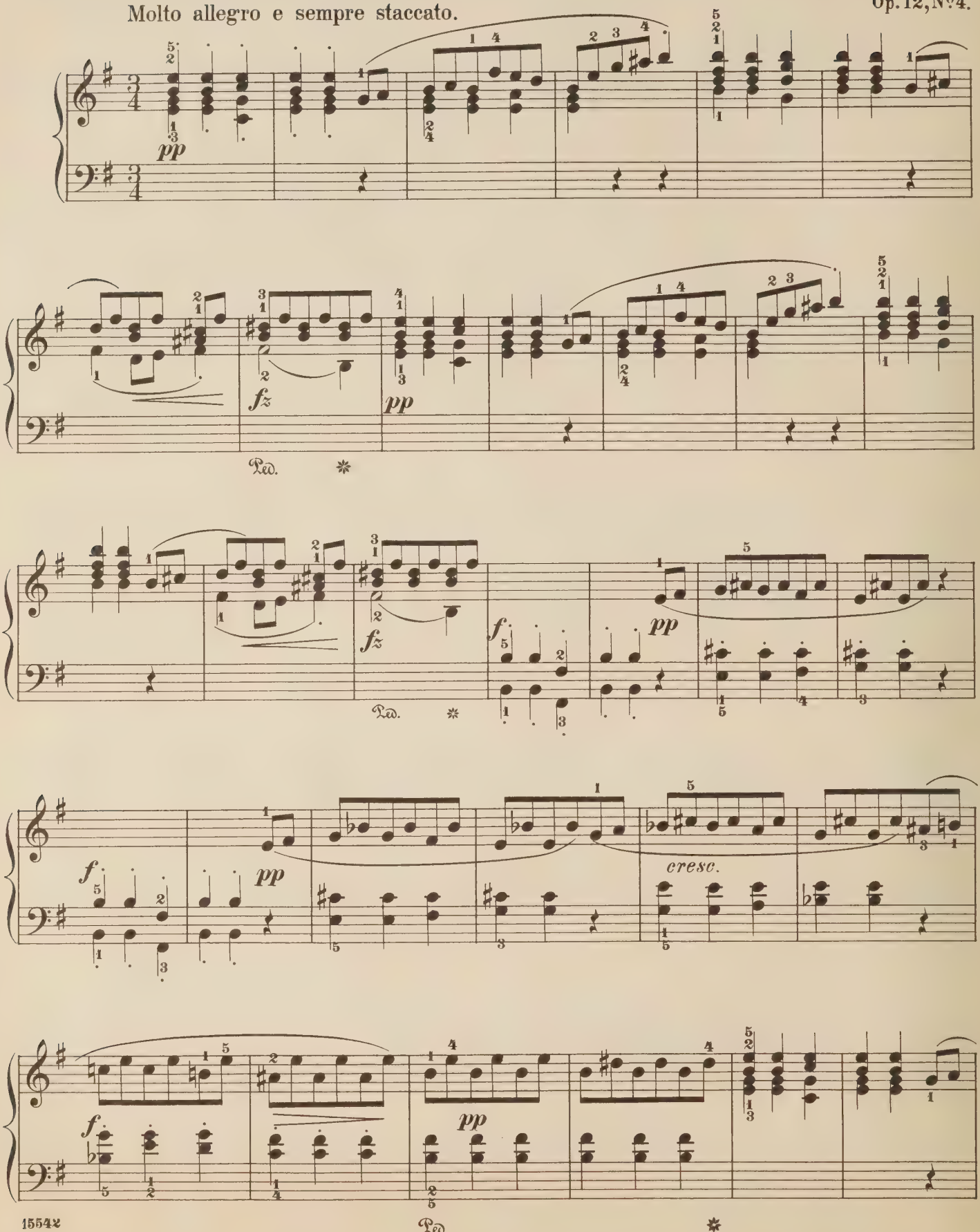

pp
Ped.
pp
Ped.
f
pp
Ped.
p
rit.
Ped.
Ped.
Ped.

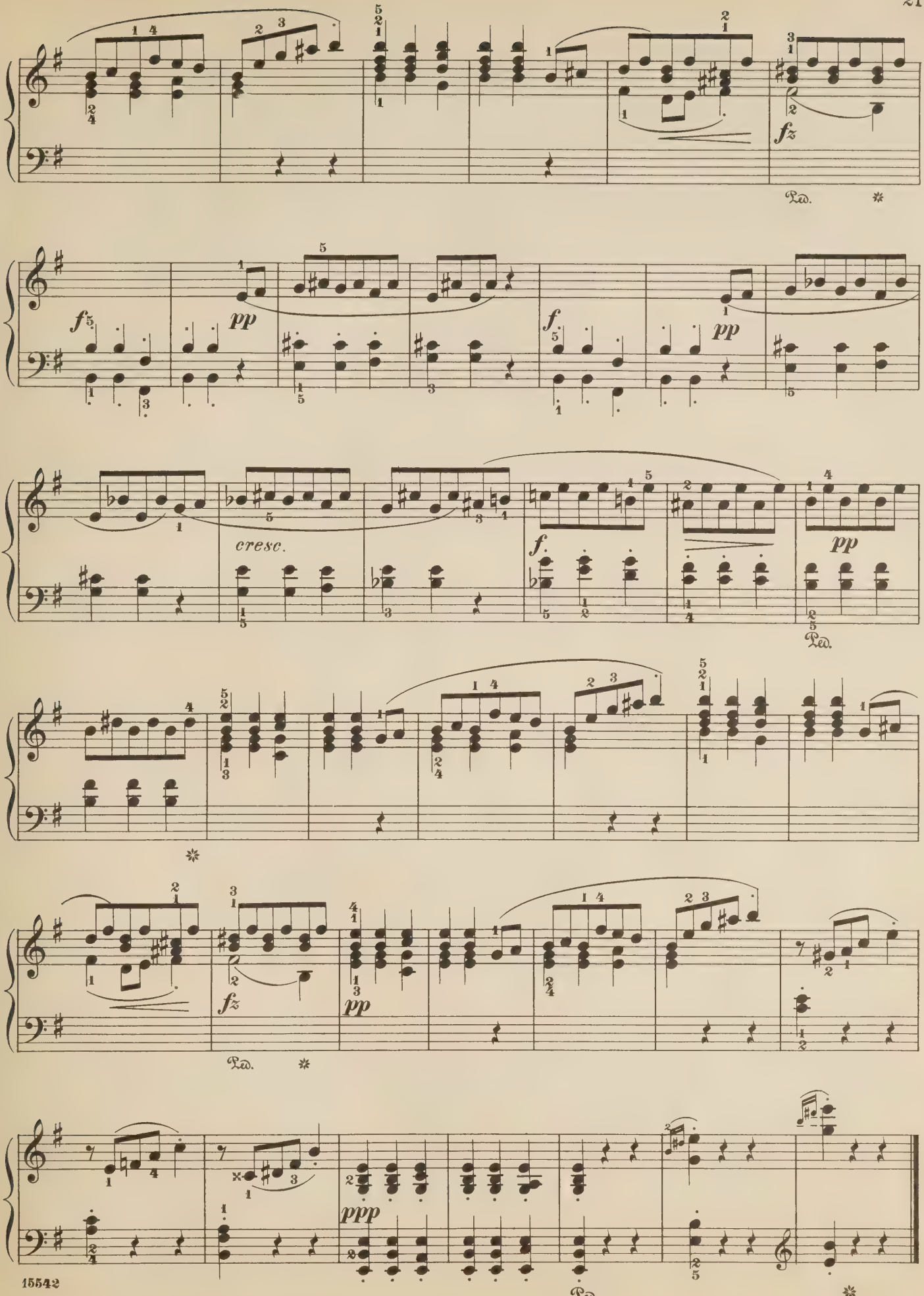
Elfentanz.

(Elfin-Dance.)

Op. 12, No. 4.

Molto allegro e sempre staccato.

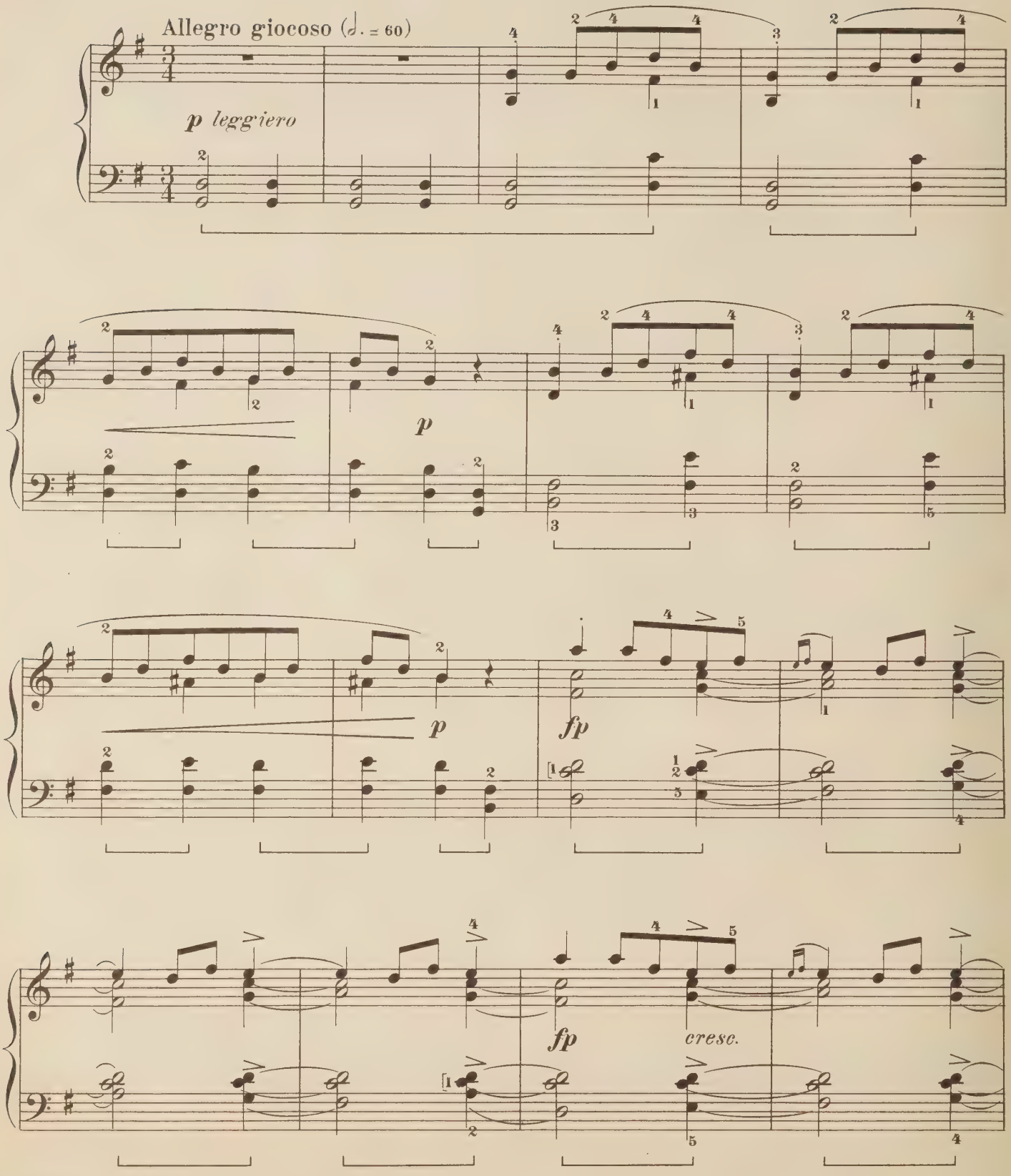


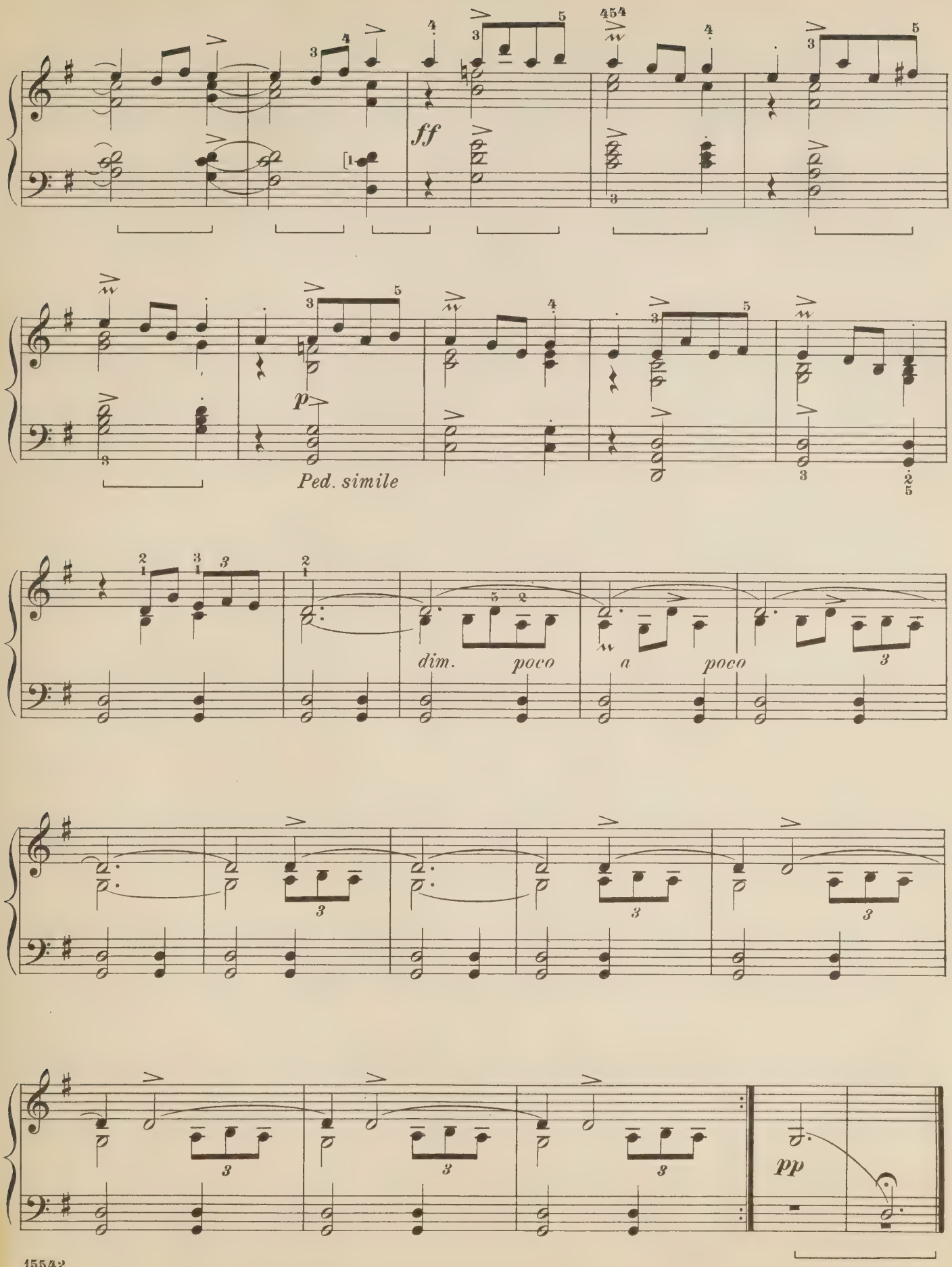

fz
Ped.
f
pp
cresc.
ppp

Springtanz.

(Skip-dance.)

Op. 38, No 5

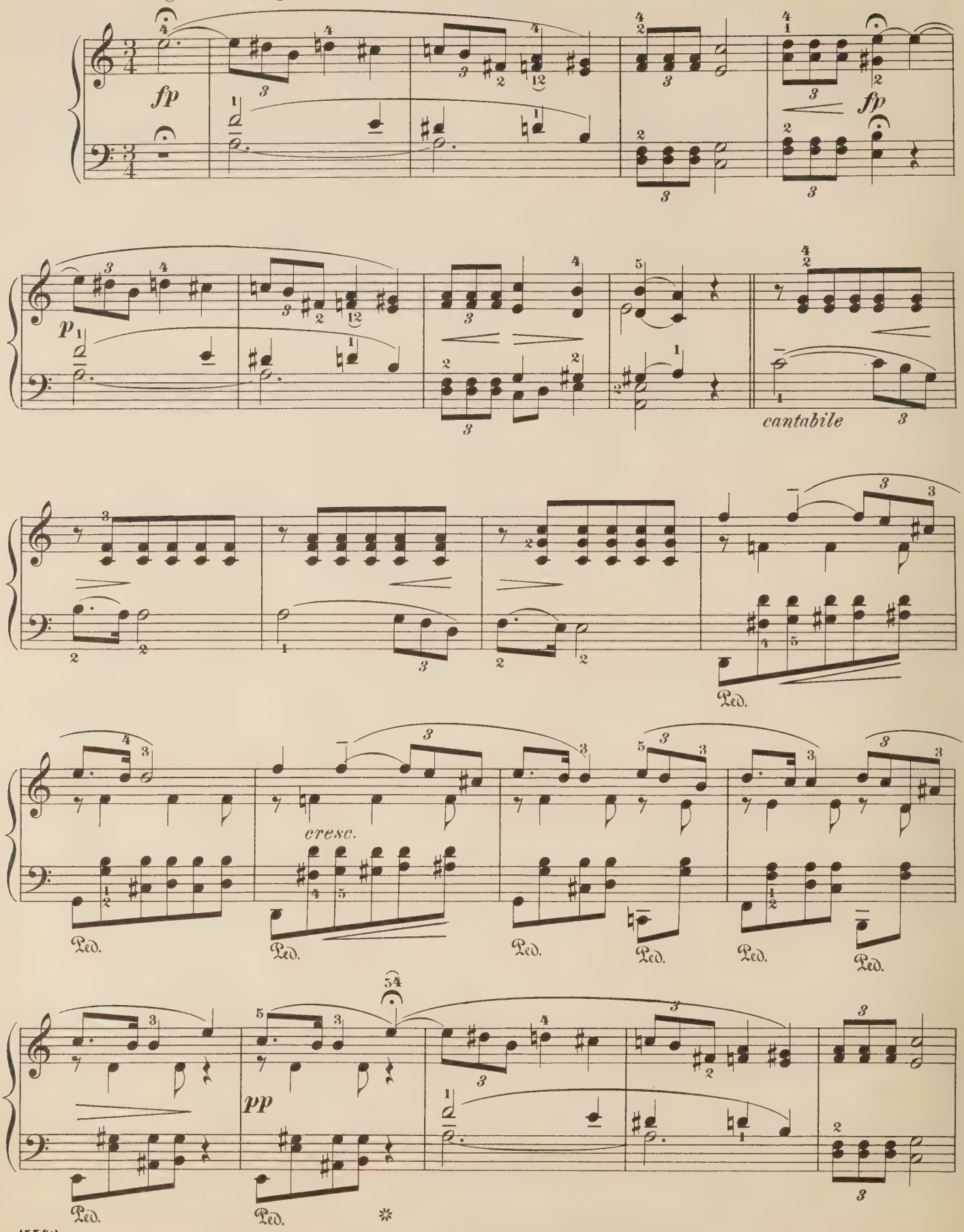


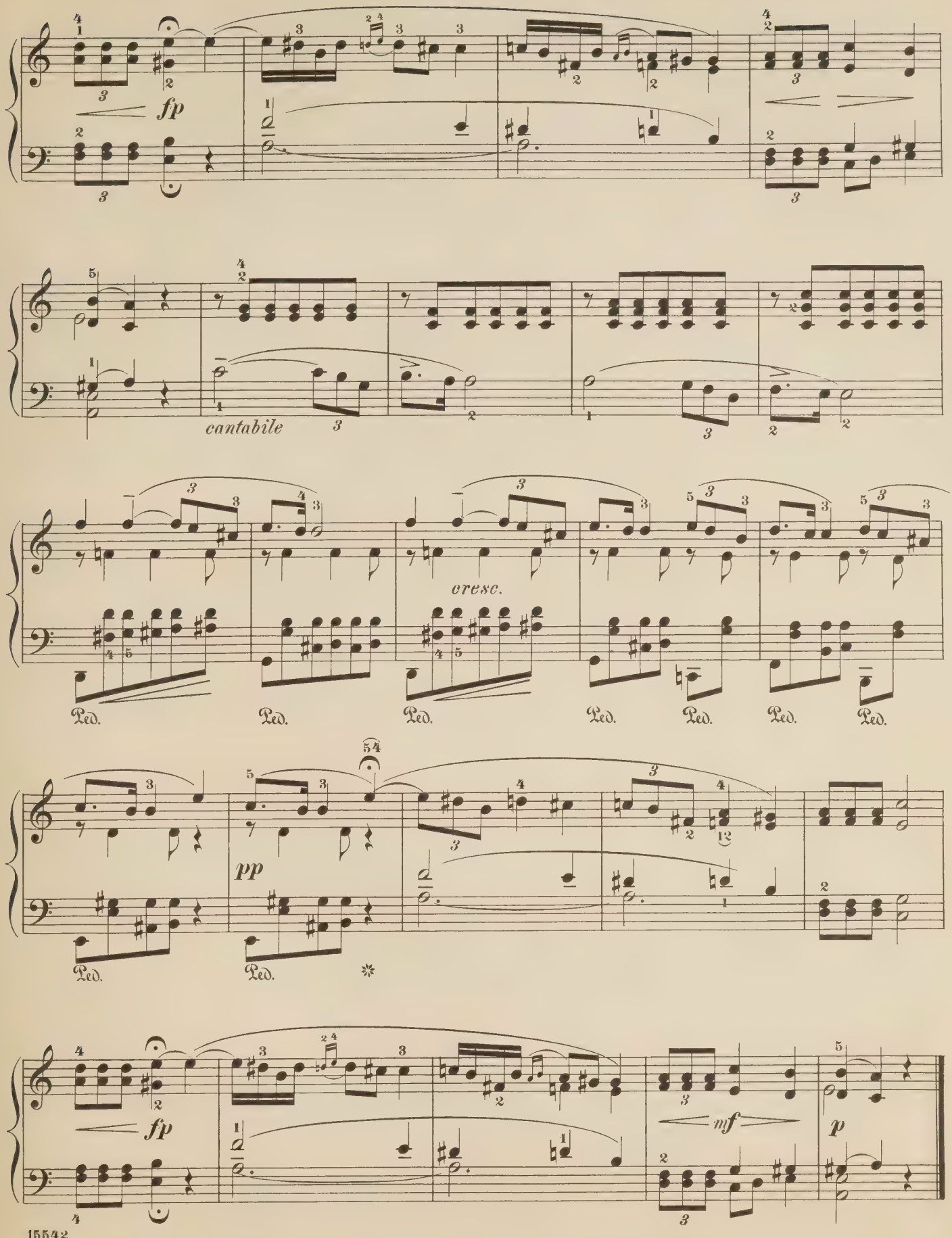

ff
p
Ped. simile
dim. poco a poco
pp

Elegie.

Allegretto semplice. (♩ = 80)

Op. 38, No 6.

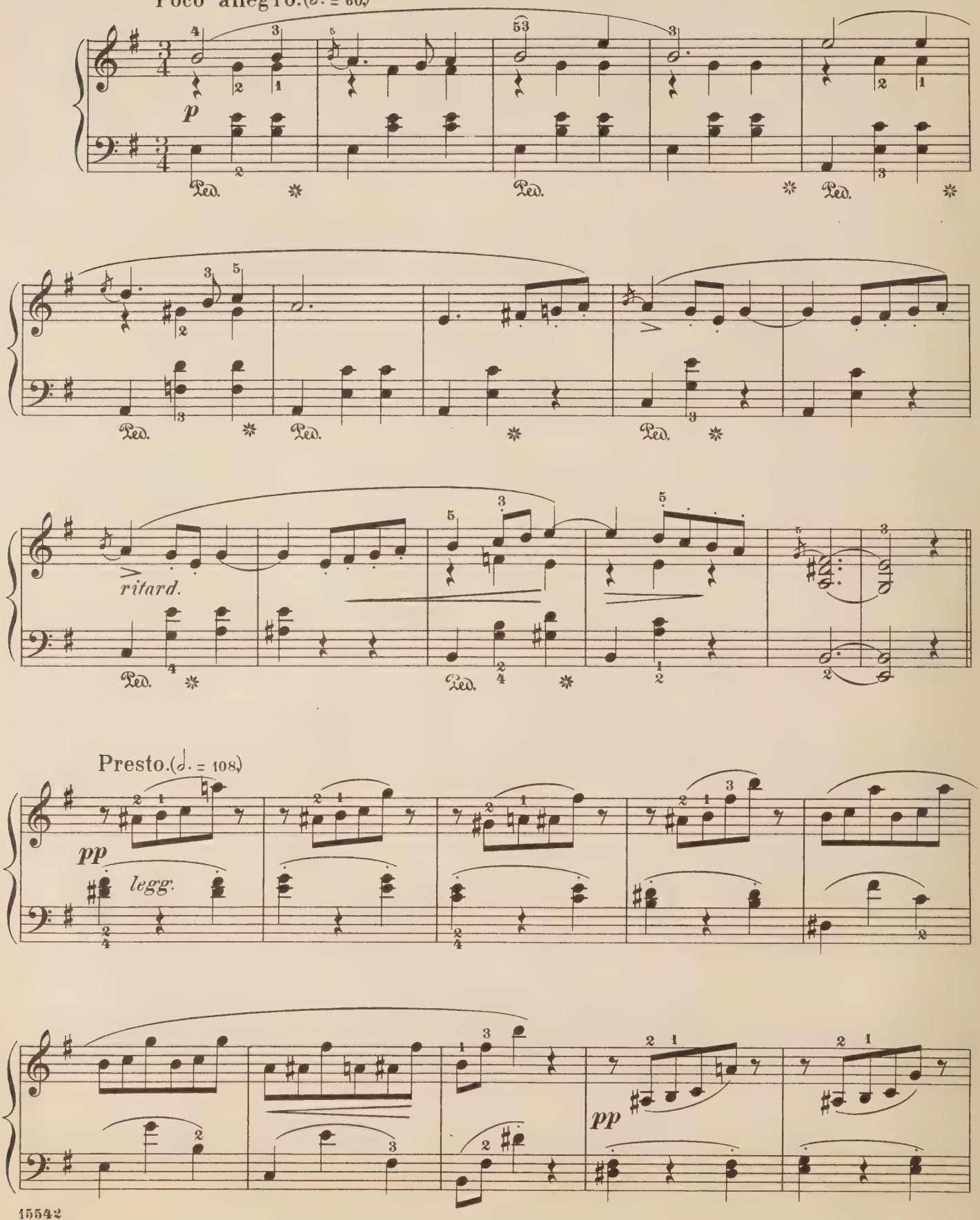


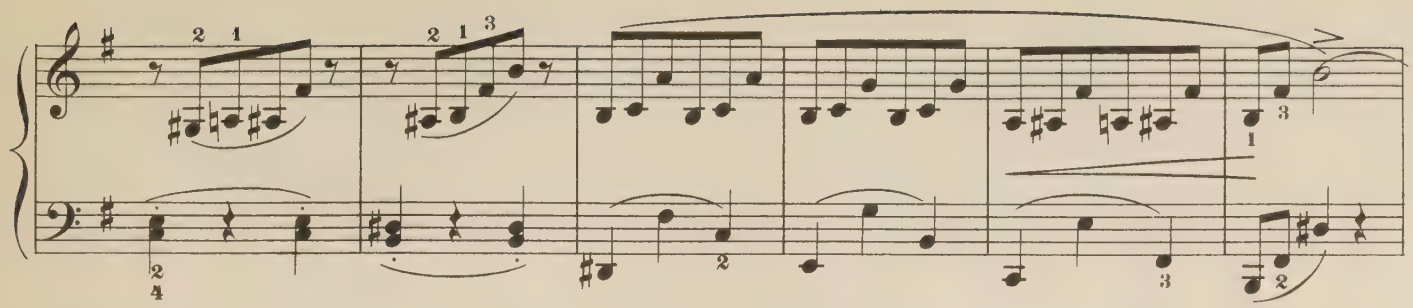

fp
cantabile
cresc.
Ped.
pp
fp
mf
p

Walzer.

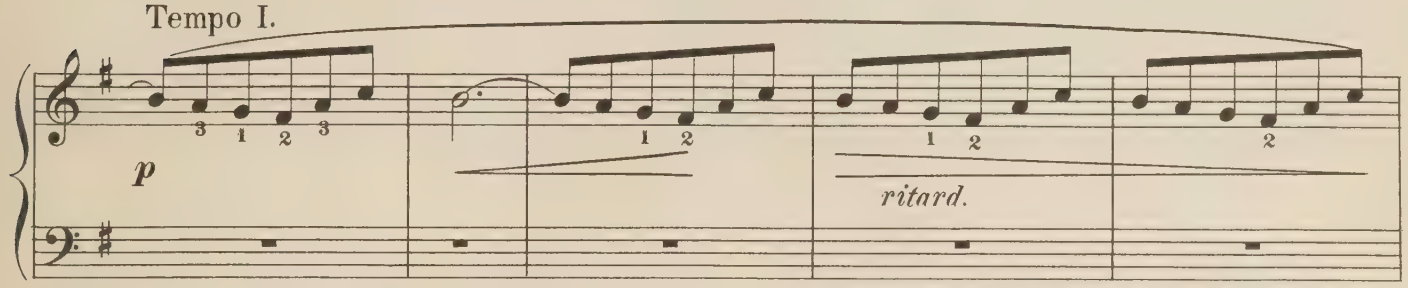
(Waltz.)

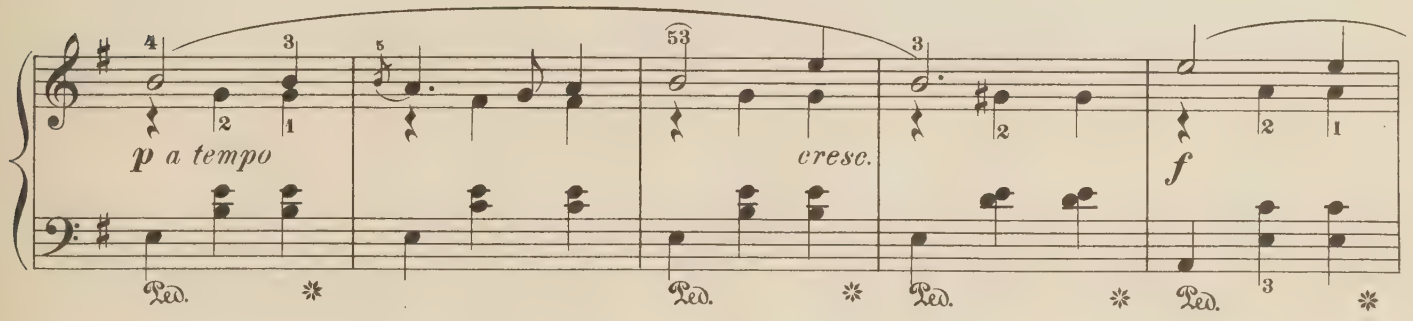
Op. 38, Nº 7.

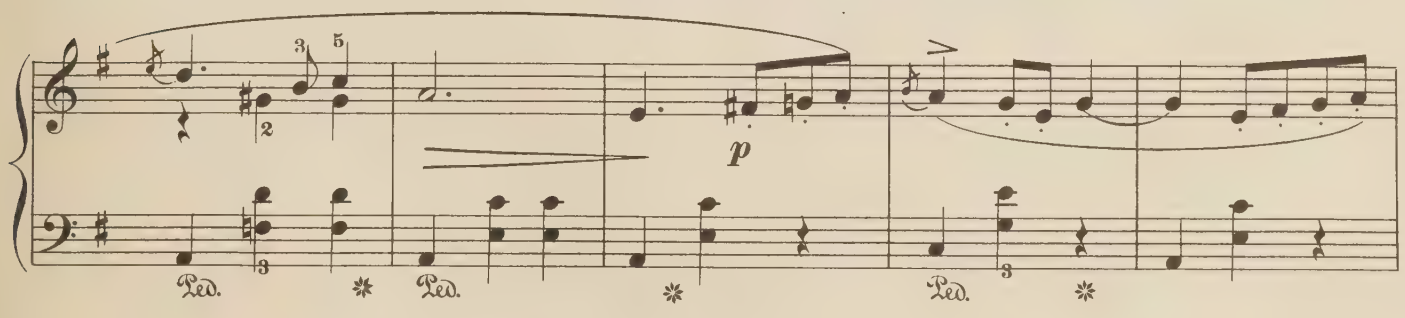


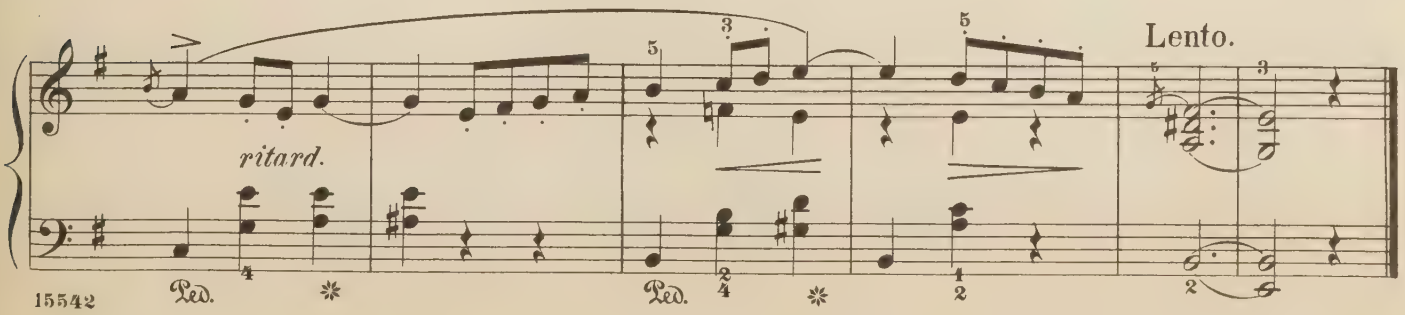


Tempo I.





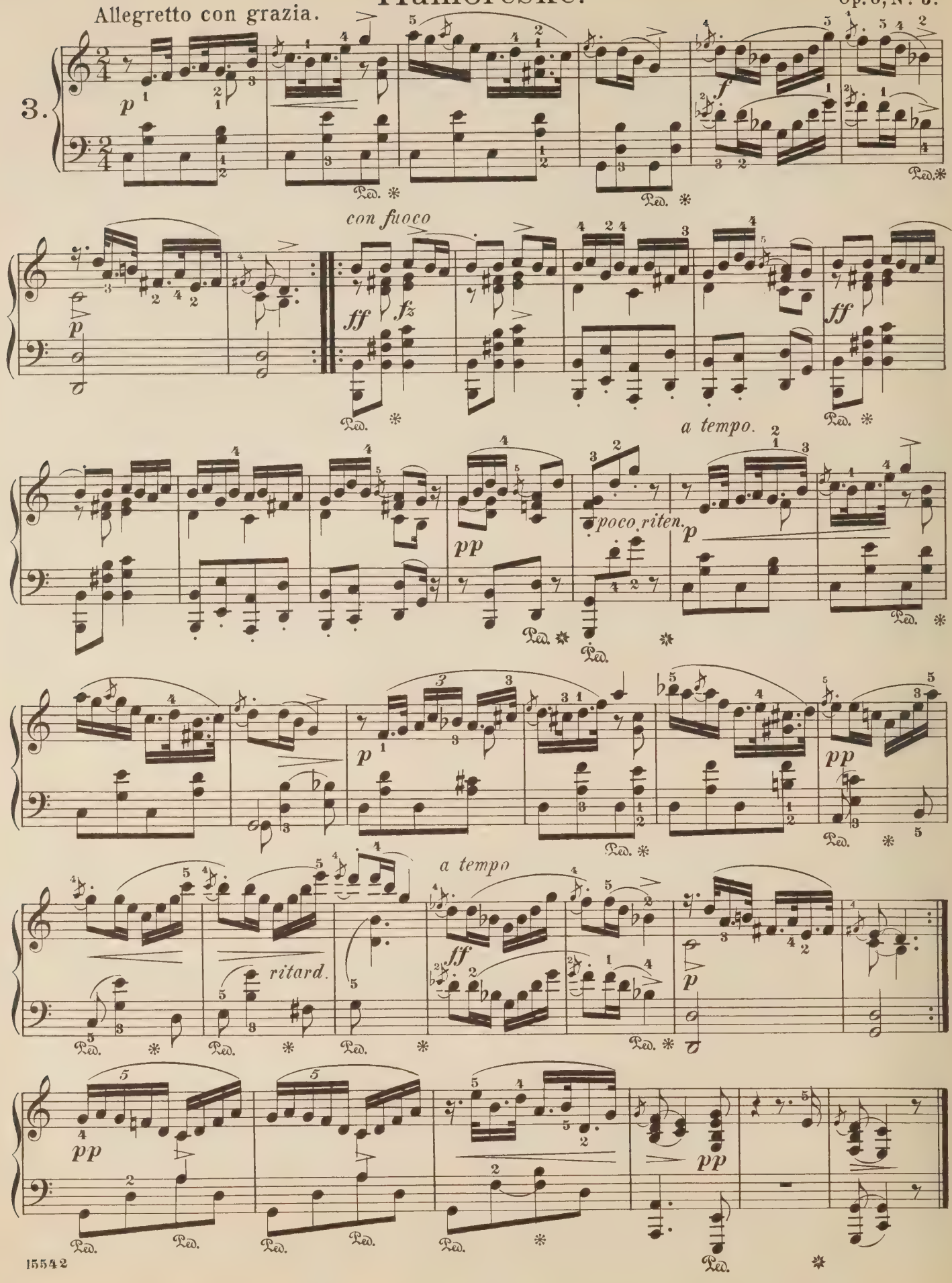




Humoreske.

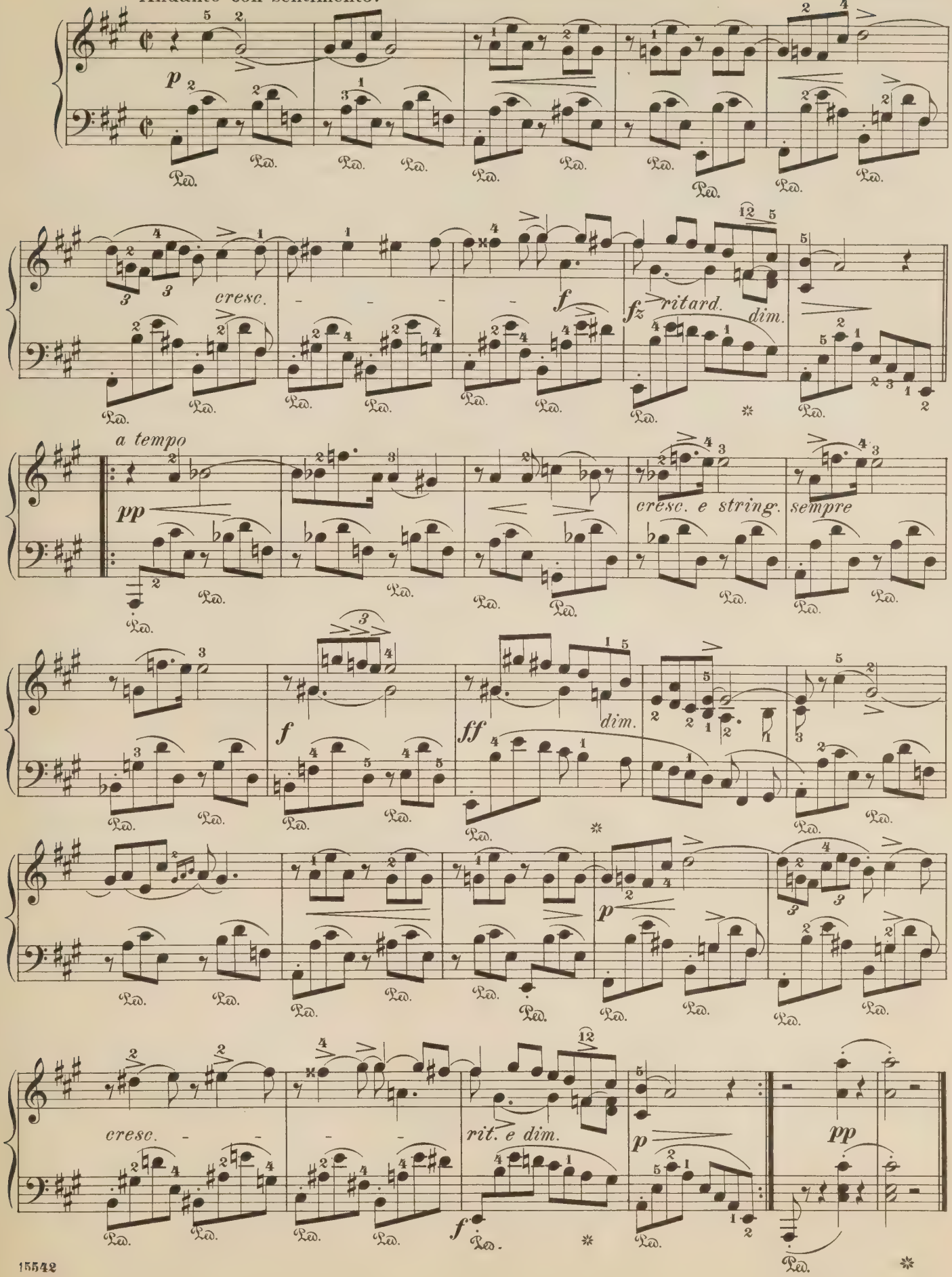
Op. 6, Nº 3.

Allegretto con grazia.



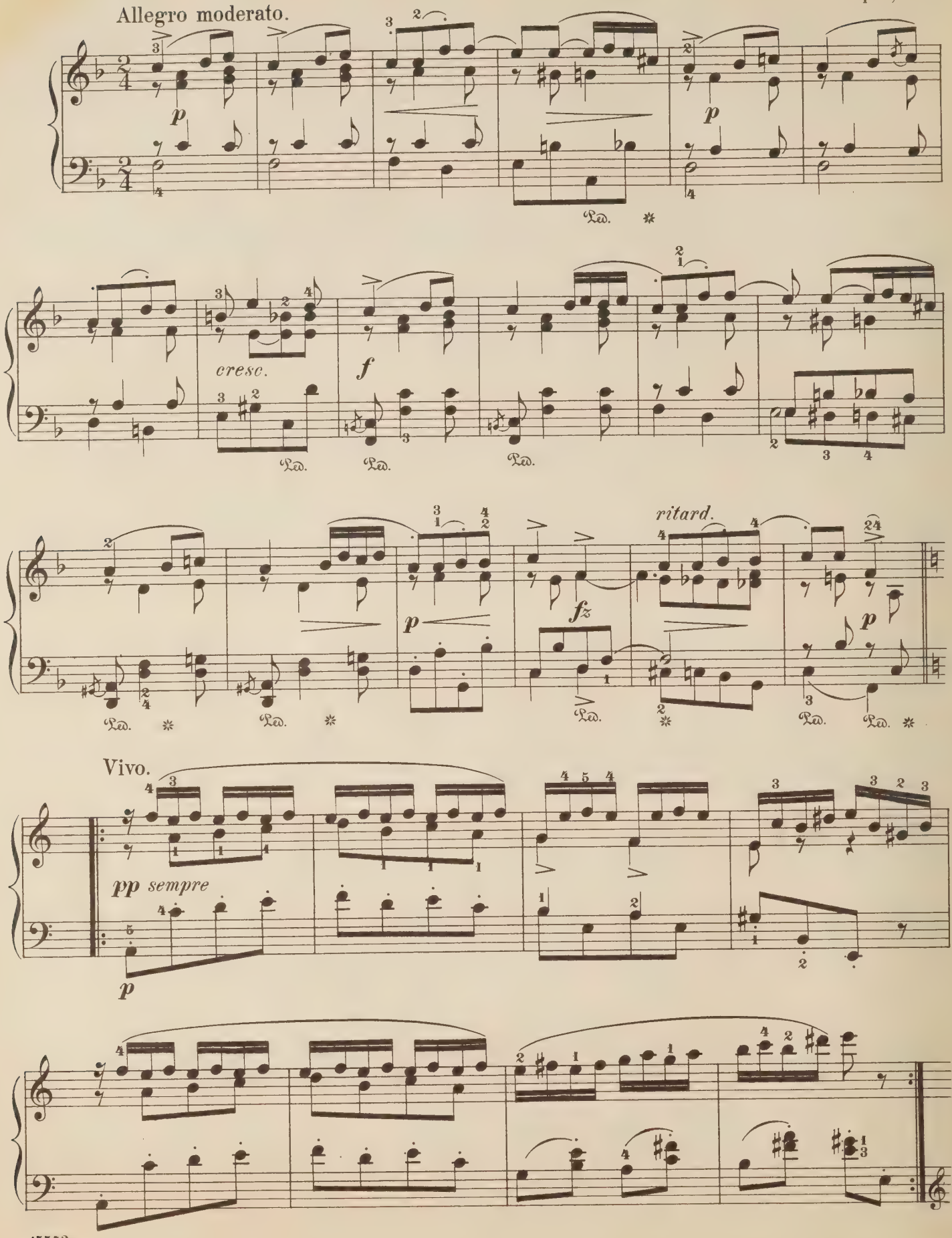
Op. 3, No 4.

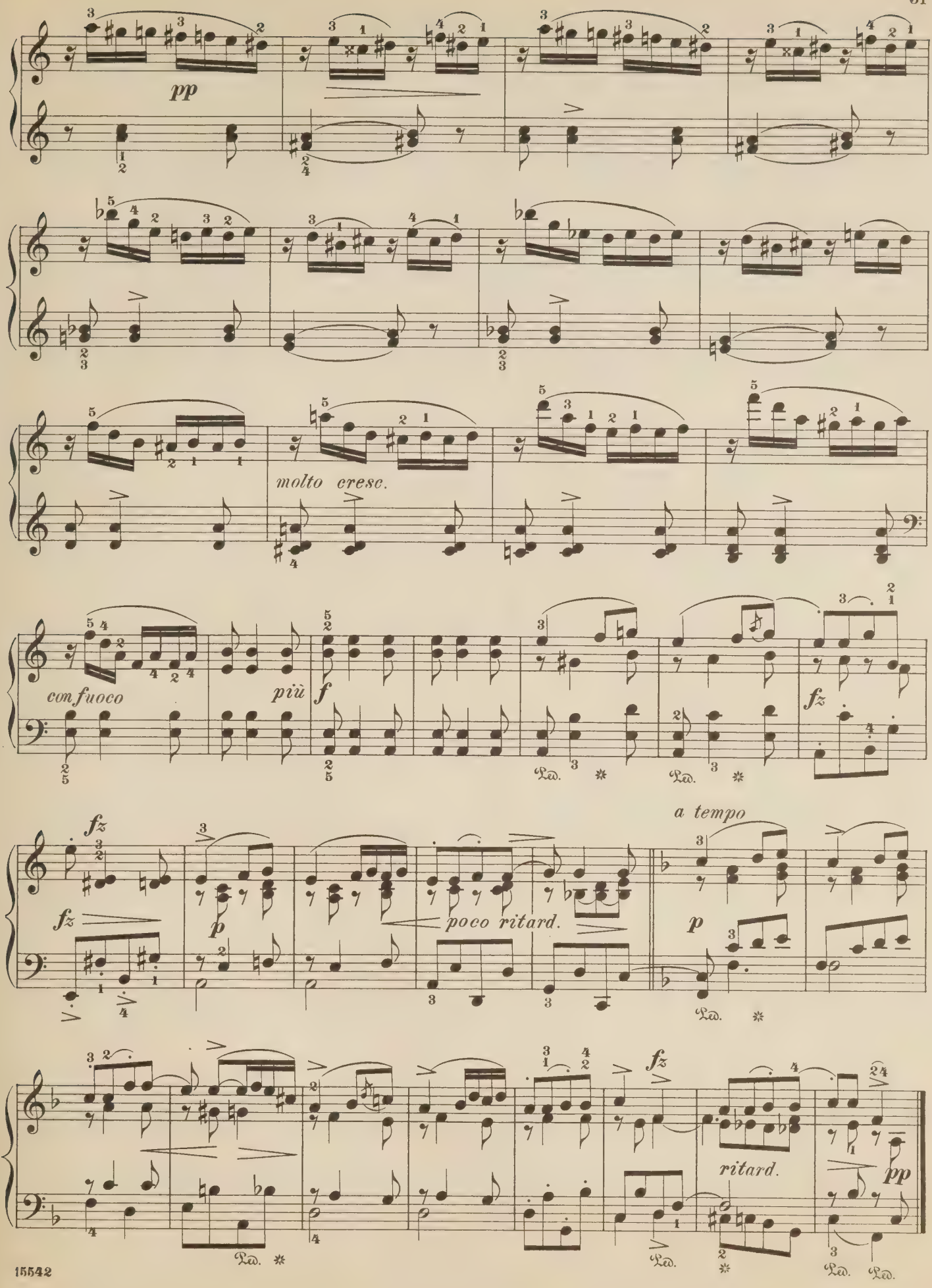
Andante con sentimento.



Poetic Tone-Pictures. (№ 5.)

Op. 3, № 5.



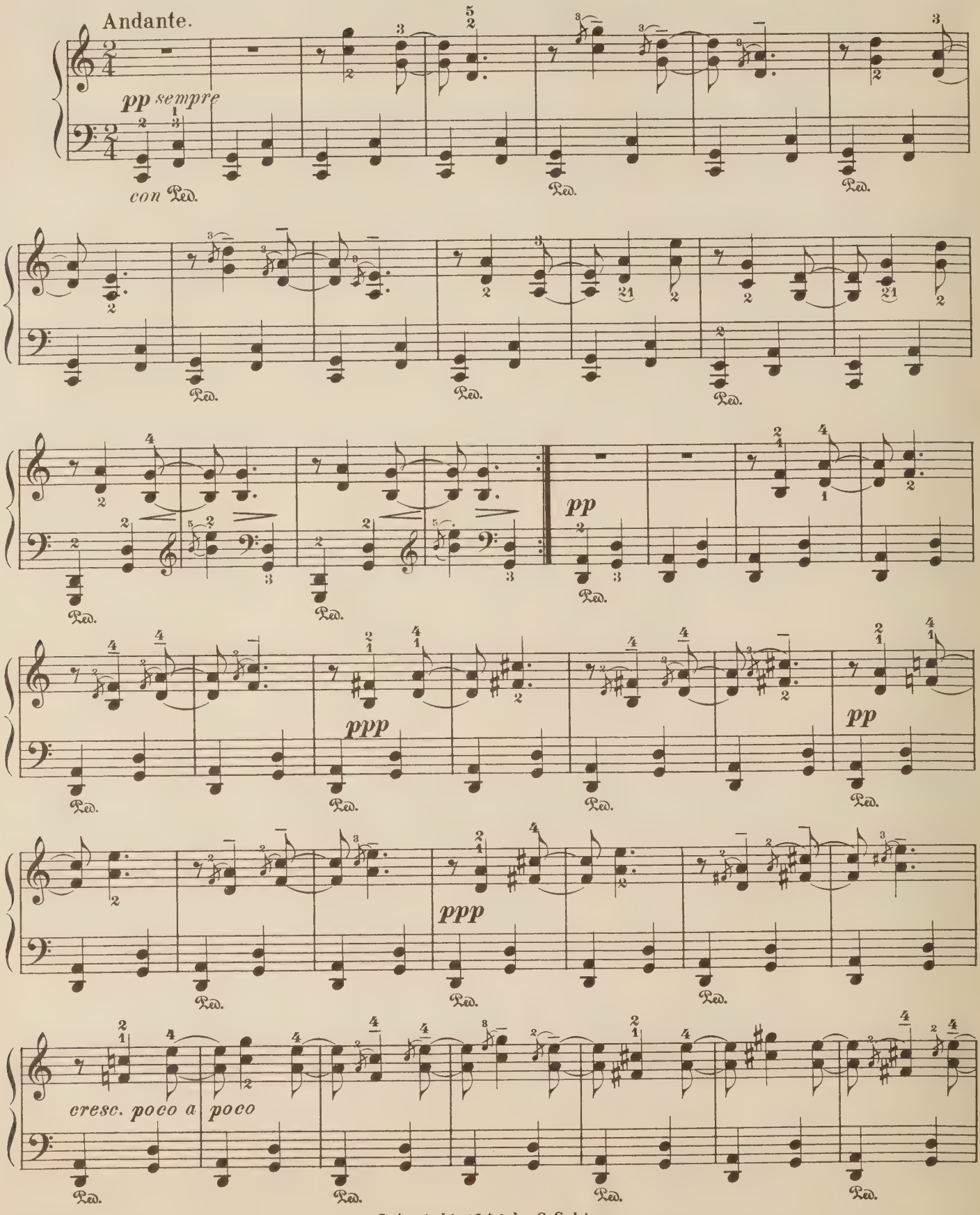

pp
molto cresc.
con fuoco
più
f
fz
fz
fz
p
poco ritard.
a tempo
p
fz
ritard.
pp

Klokkeklang.

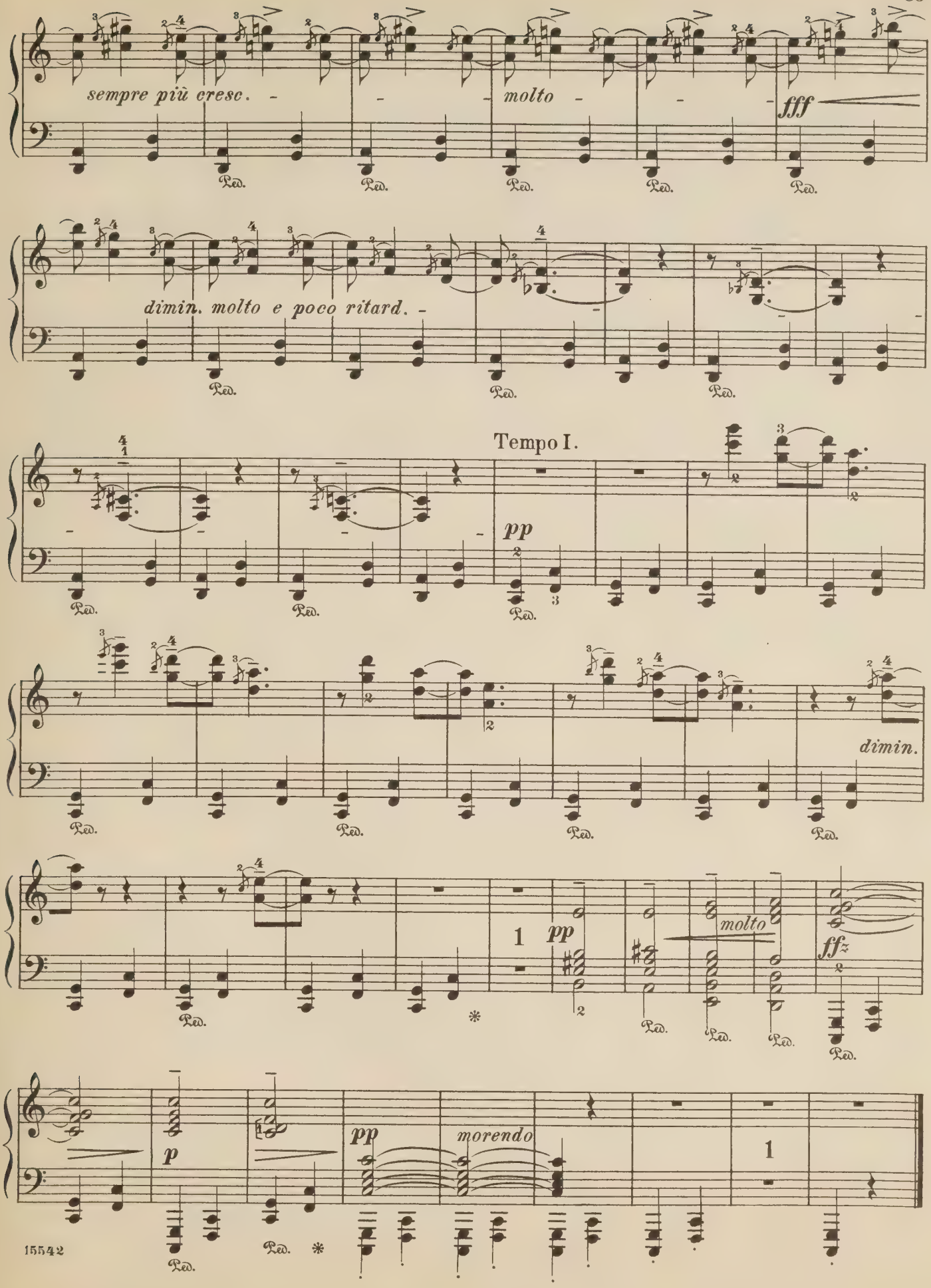
(Ringing Bells.)

Edited and fingered by
Louis Oesterle.

Op. 54, №6.

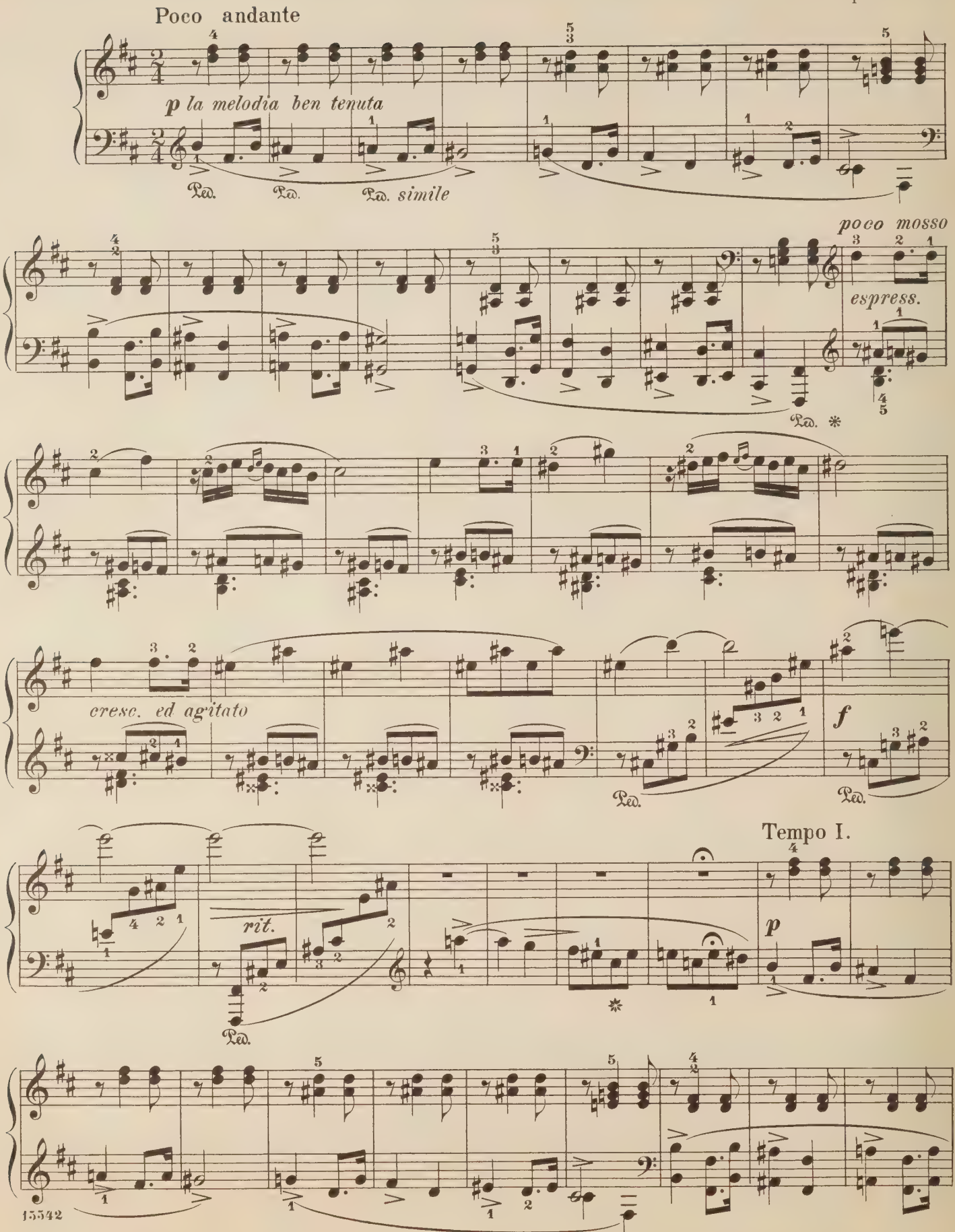


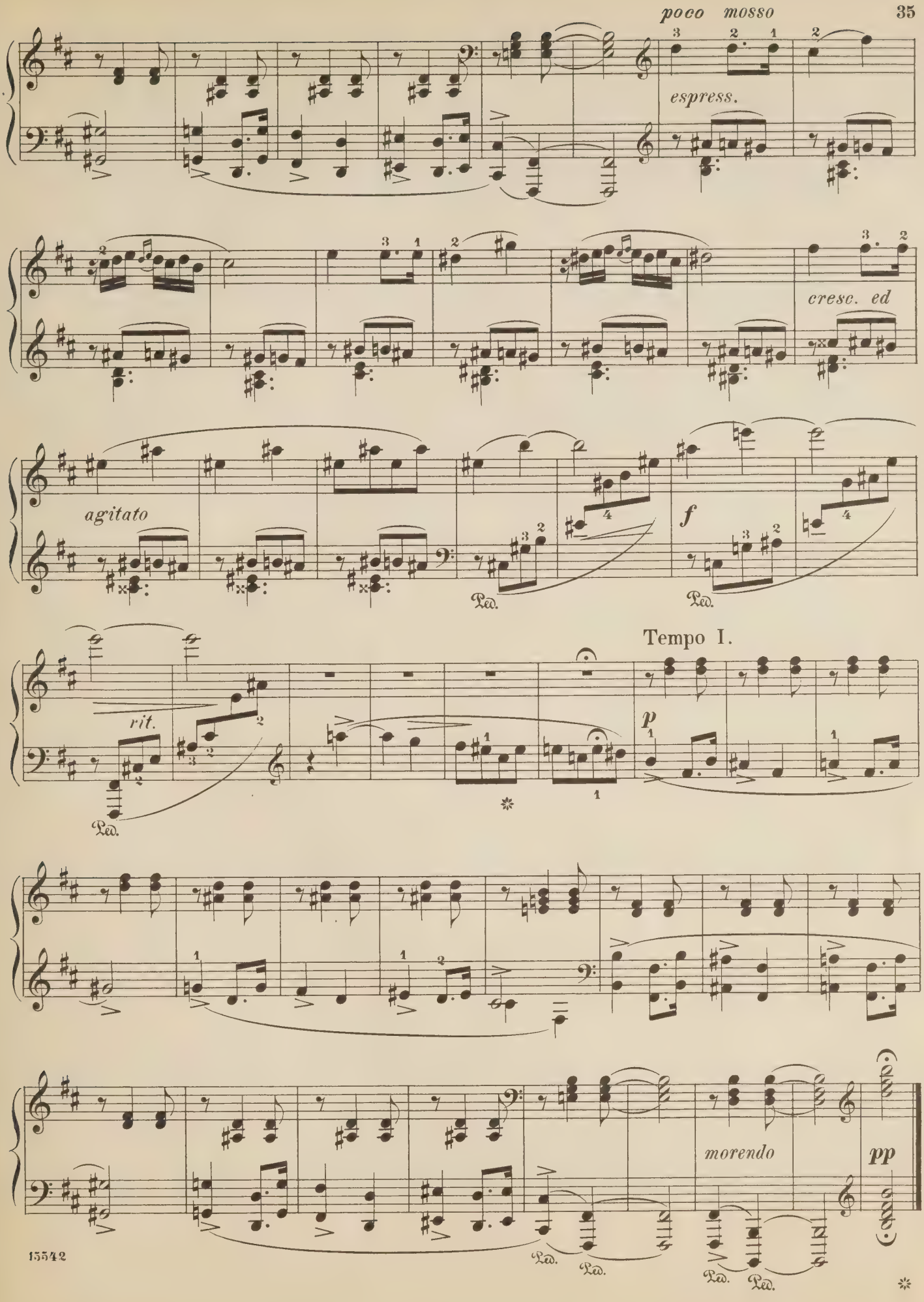
Copyright, 1901, by G. Schirmer.


sempre più cresc.
molto
fff
dimin. molto e poco ritard.
Tempo I.
pp
dimin.
molto
ffz
pp
morendo
p
Ped.

Elegie.

Op. 47. № 7.



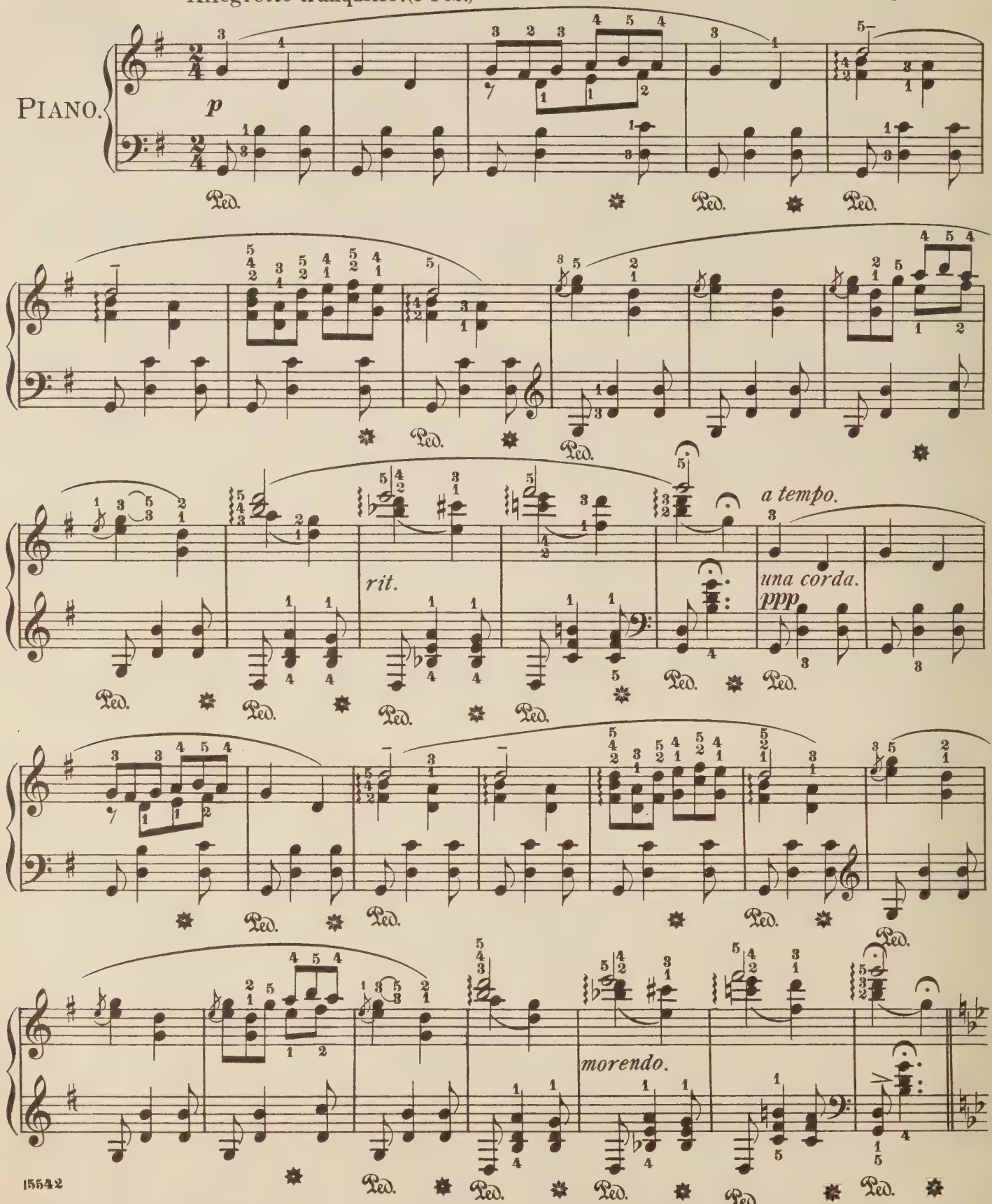

poco mosso
espress.
cresc. ed
agitato
f
Ped.
Ped.
rit.
Ped.
Tempo I.
p
morendo
pp
Ped.
Ped.
Ped.
Ped.

Berceuse.

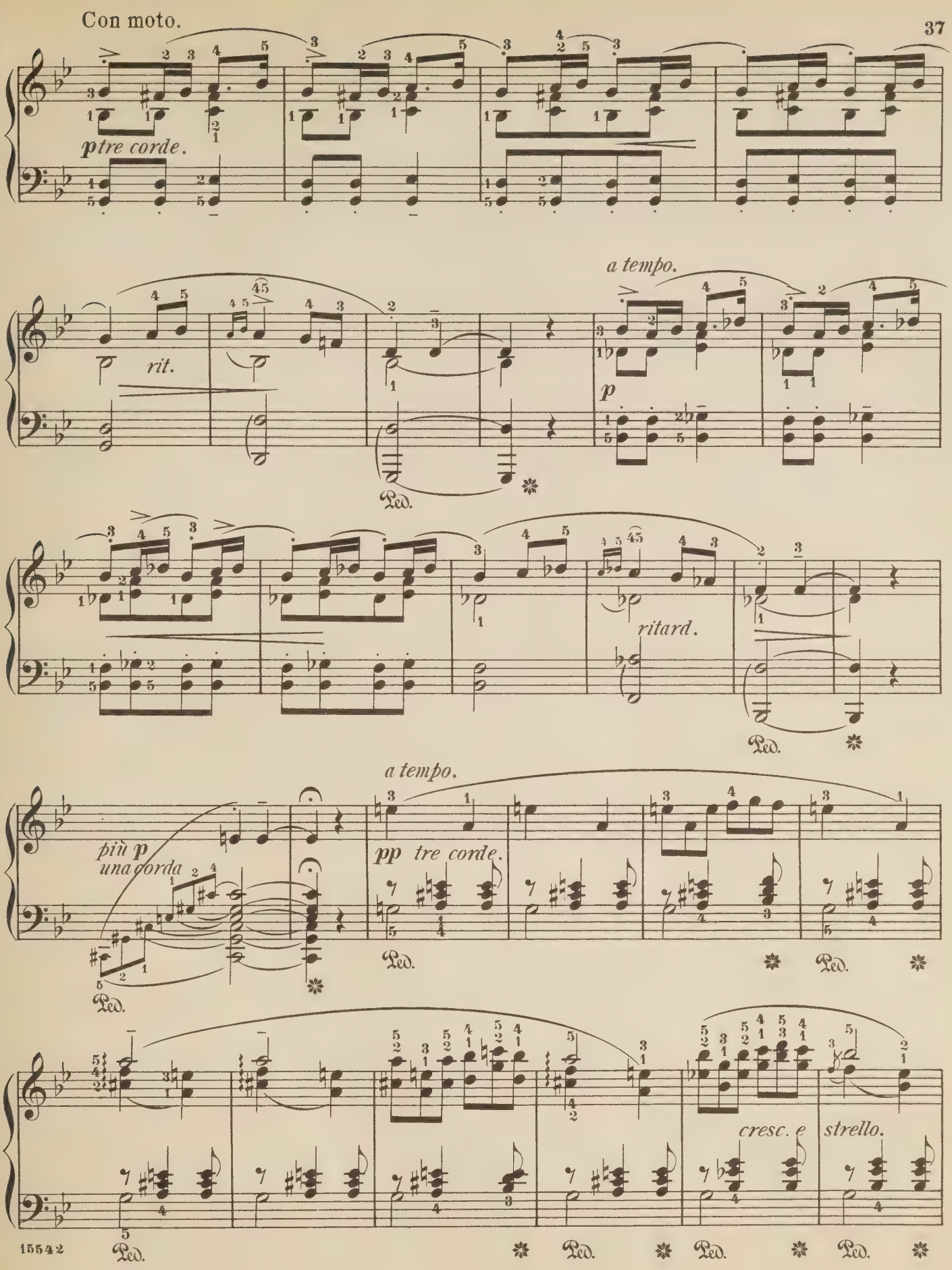
Edited and fingered by
Max Vogrich.

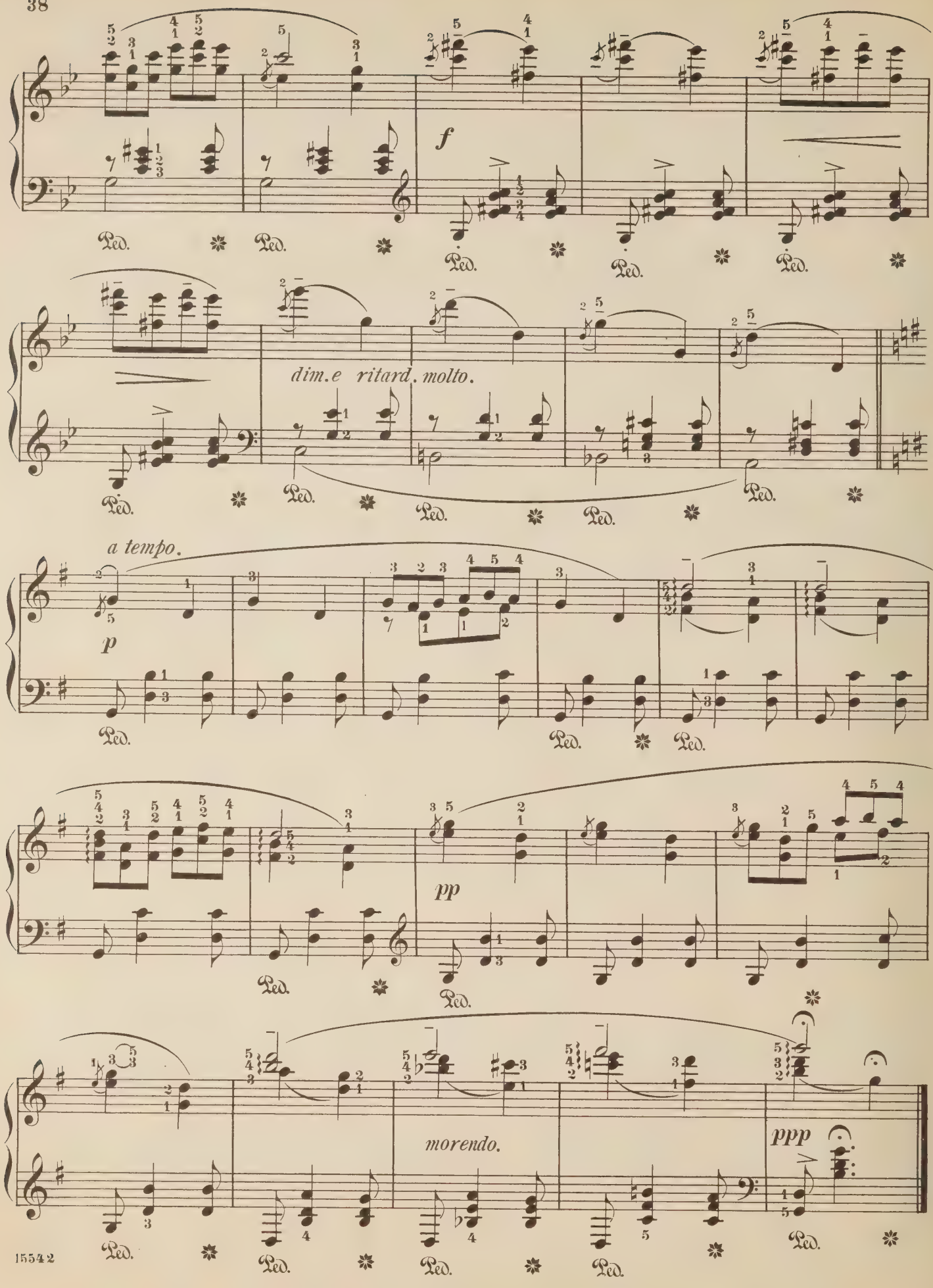
Allegretto tranquillo. (♩ = 92.)

EDVARD GRIEG, Op.38.№1.



Copyright 1887 by G. Schirmer.


Con moto.
p tre corde.
rit.
a tempo.
p
Ped.
ritard.
Ped.
a tempo.
più p
una corda
Ped.
pp tre corde.
Ped.
Ped.
cresc. e strello.
Ped.
Ped.
Ped.
Ped.


f
dim.e ritard. molto.
a tempo.
p
pp
morendo.
ppp
Ped.

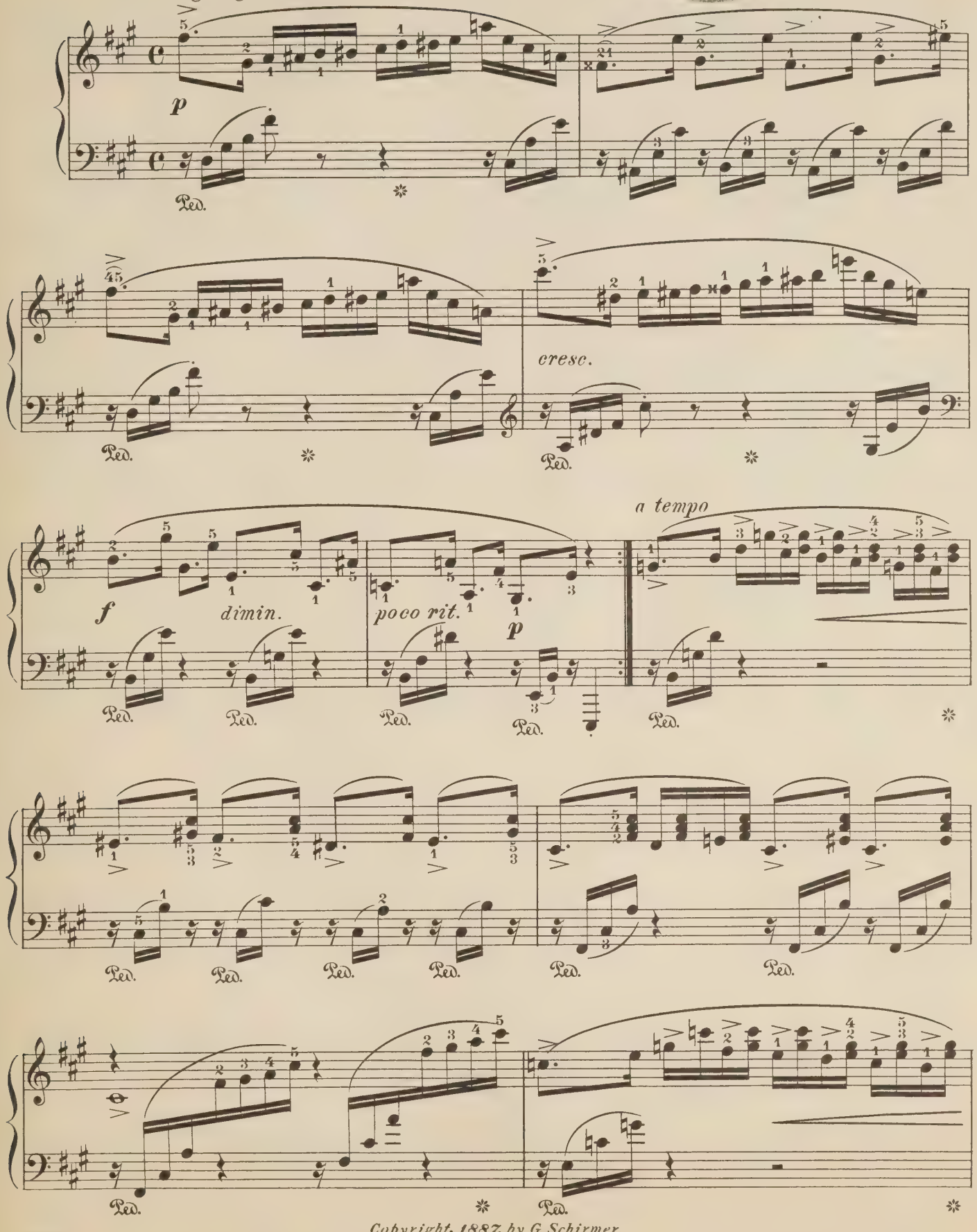
Papillon.

(Butterfly.)

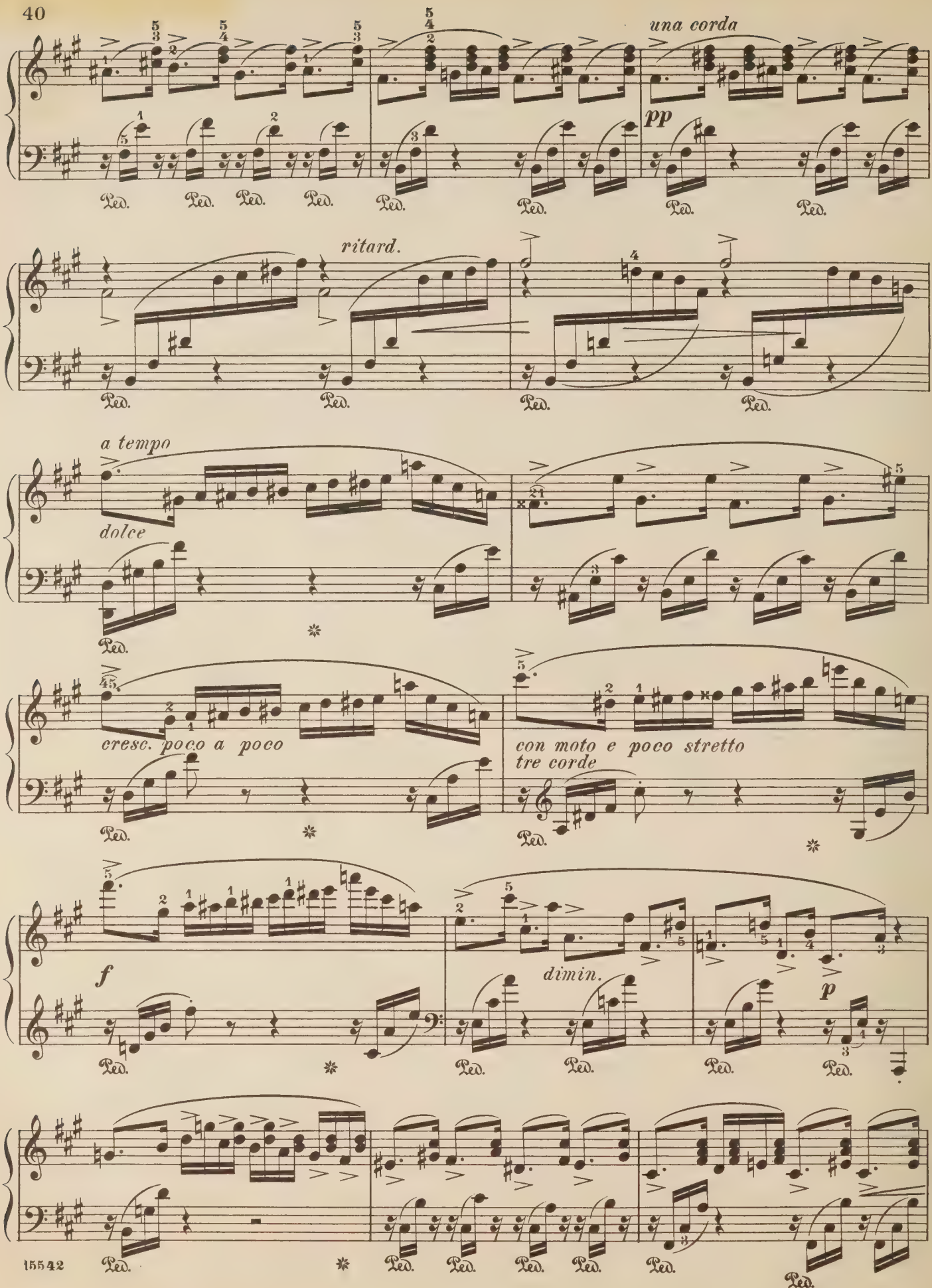
Revised and fingered by
Wm Scharfenberg.

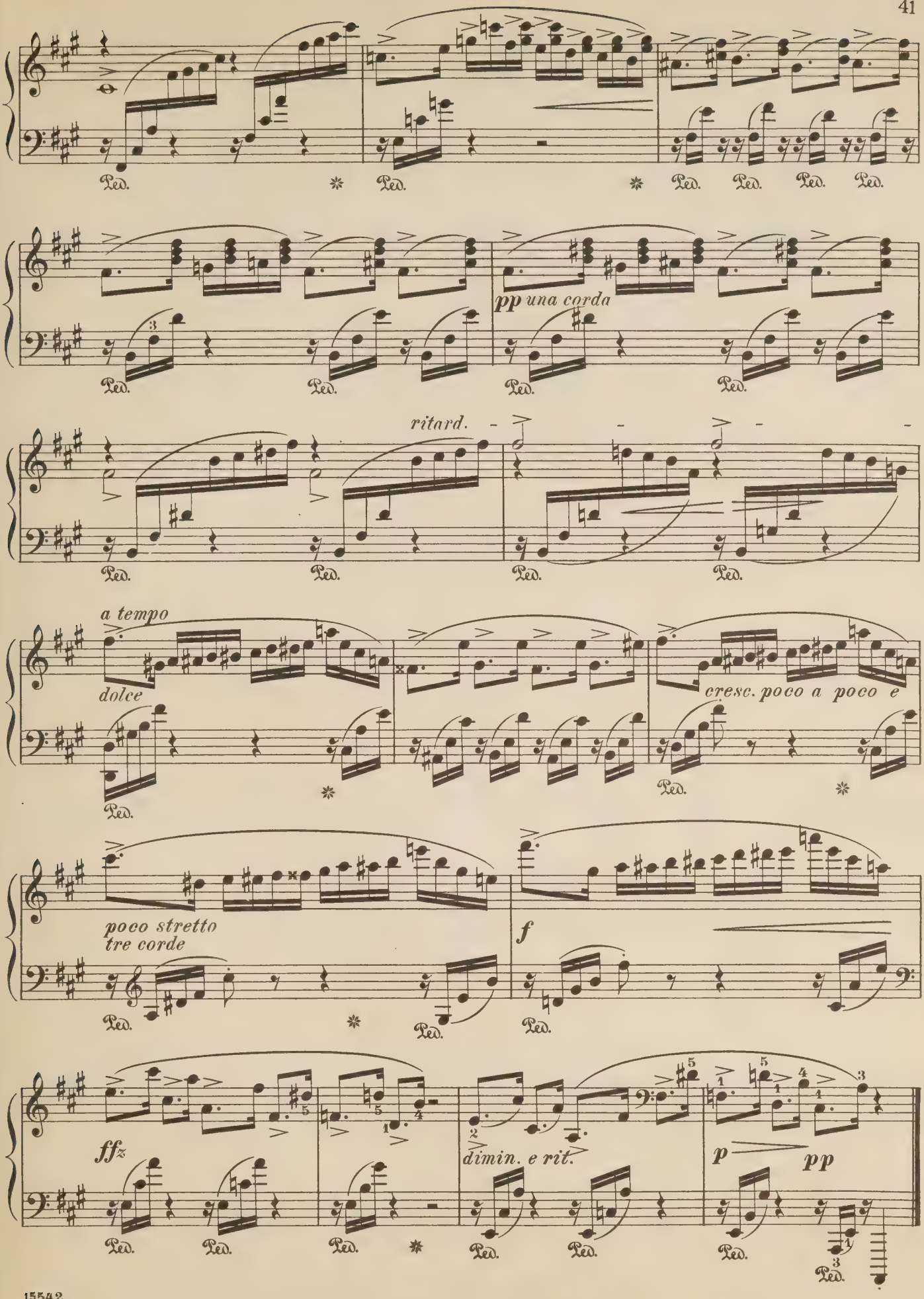
Op. 43, No 1.

Allegro grazioso. (♩ = 132)



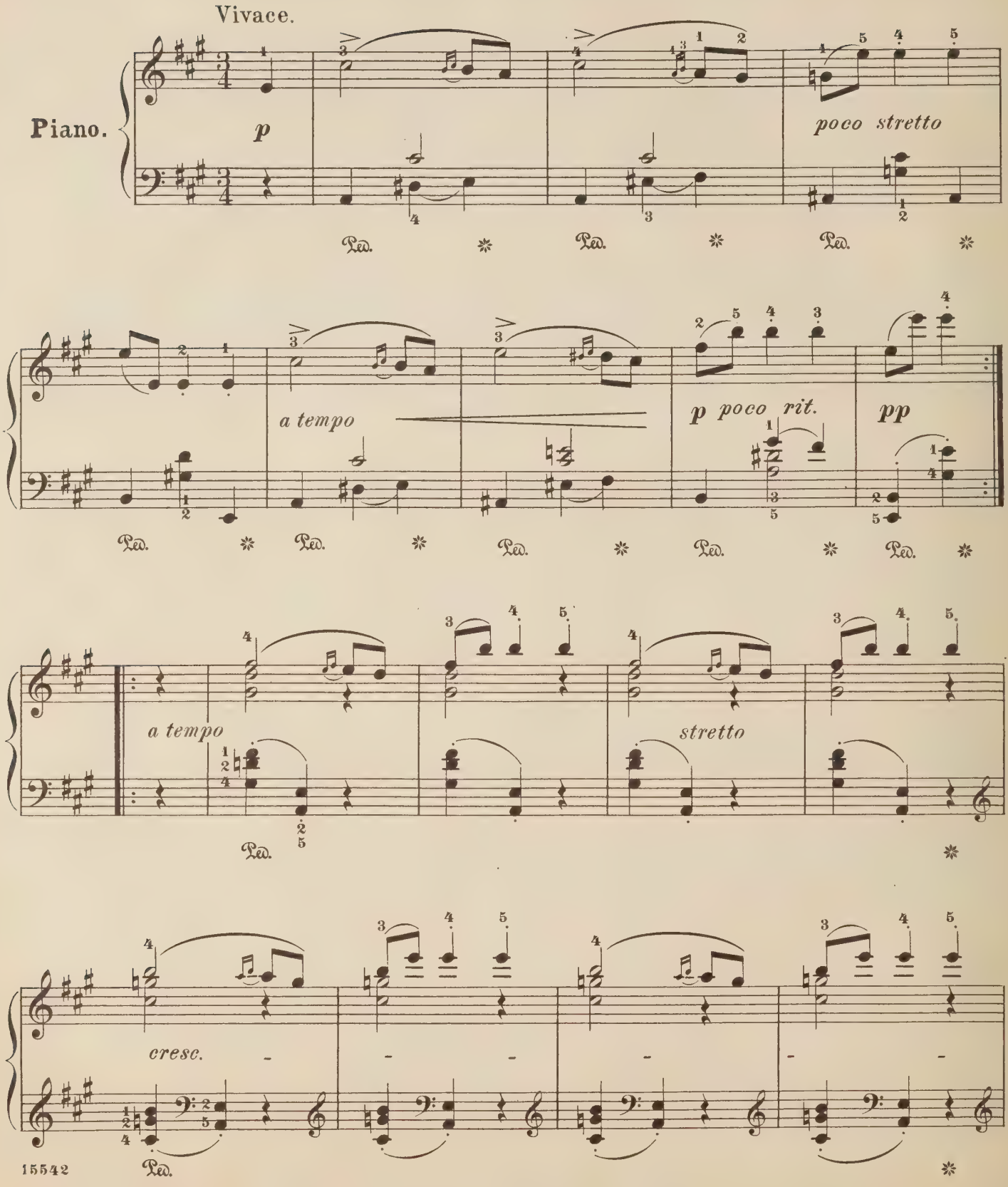
Copyright, 1887, by G. Schirmer.

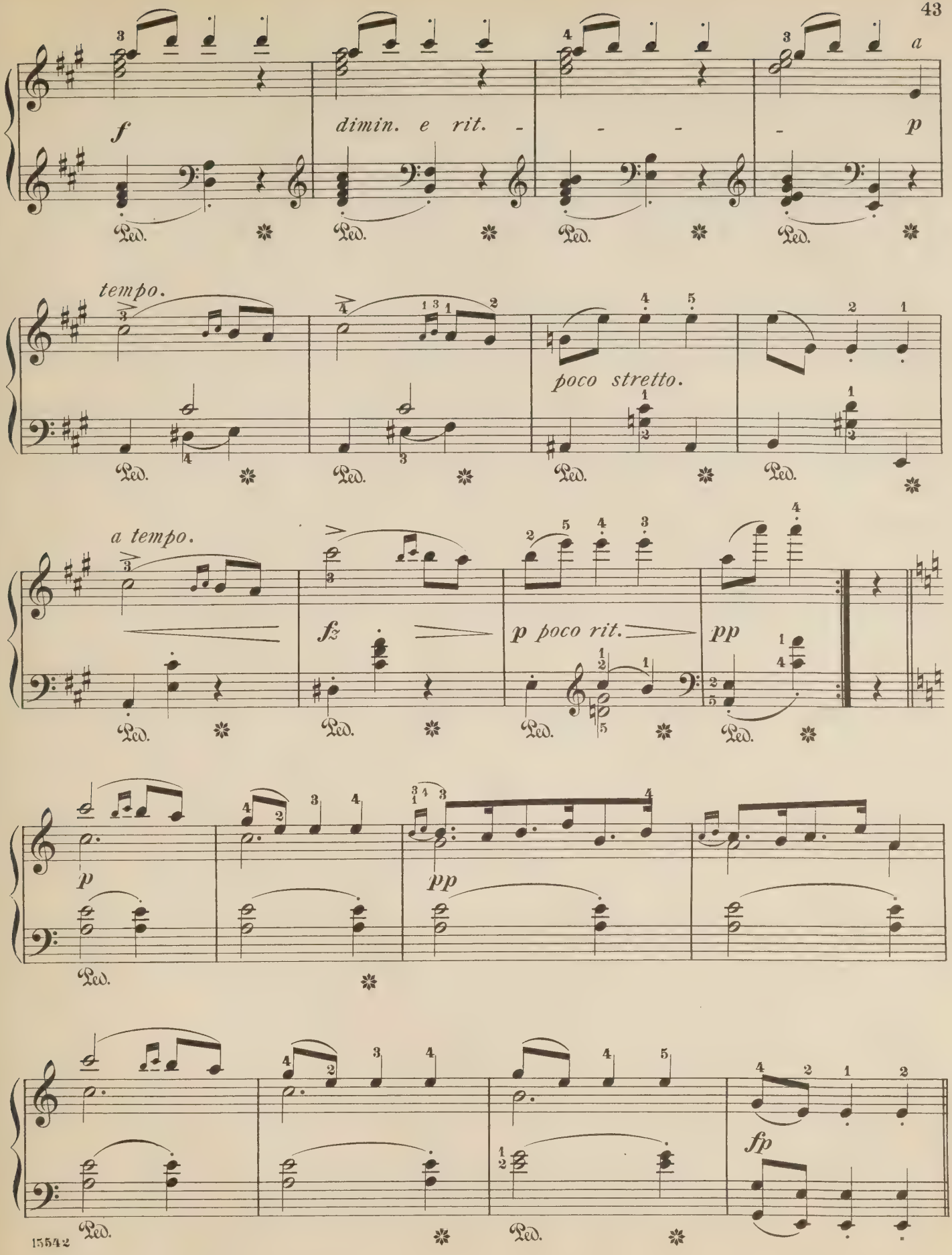

una corda
pp
ritard.
a tempo
dolce
cresc. poco a poco
con moto e poco stretto
tre corde
f
dimin.
p
Ped.

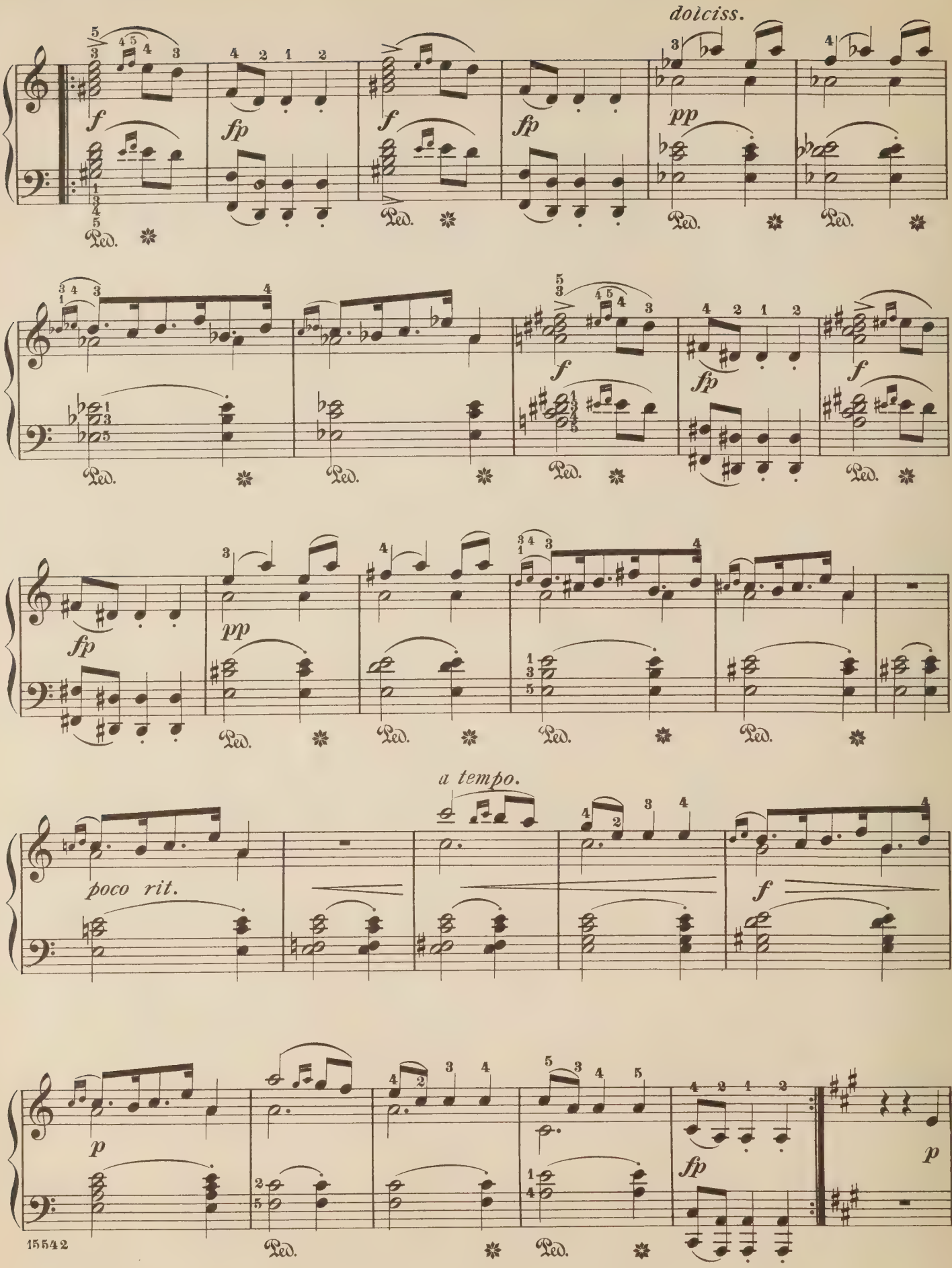

Ped.
pp una corda
ritard.
a tempo
dolce
cresc. poco a poco e
poco stretto
tre corde
f
ffz
dimin. e rit.
p
pp

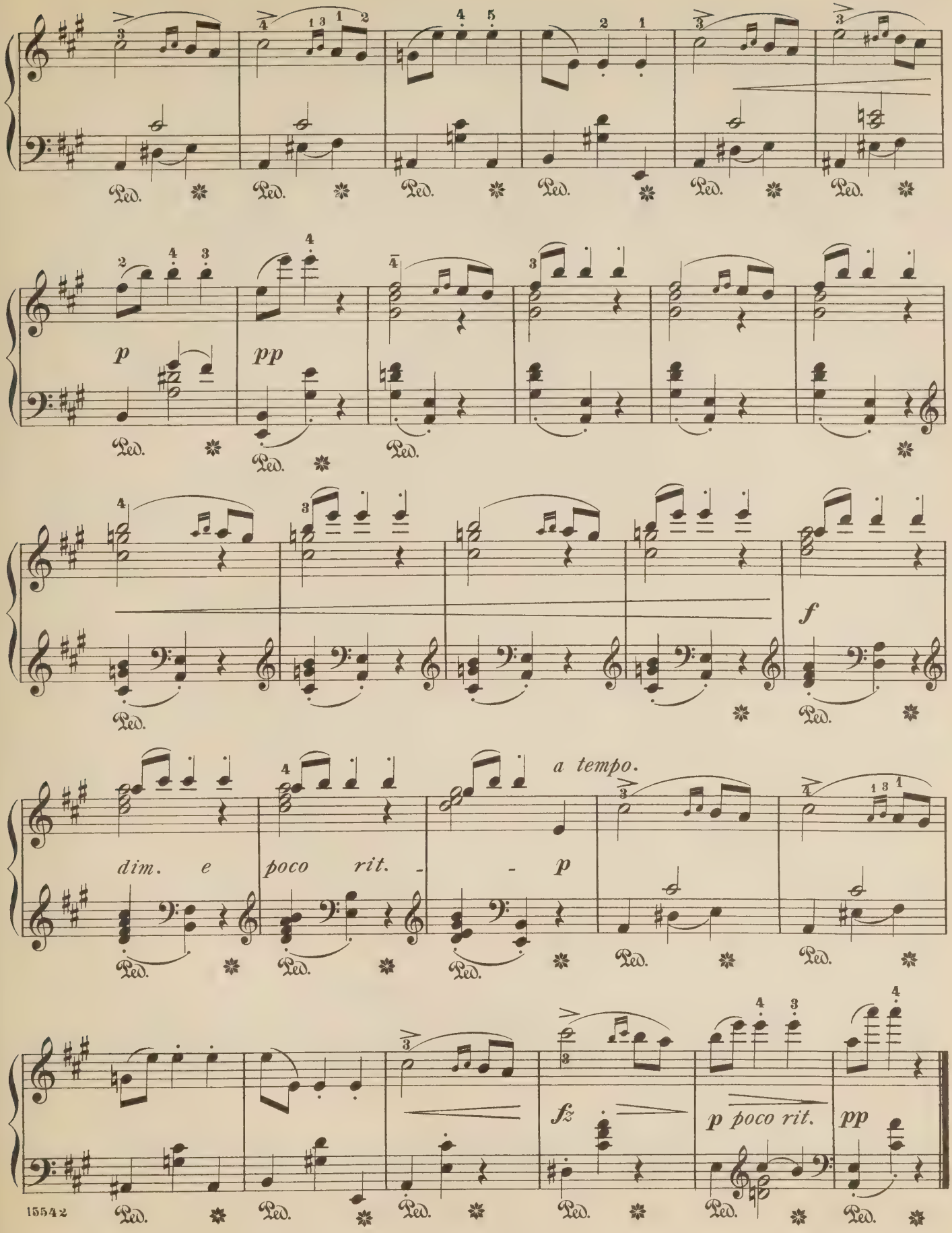
Dance-Caprice.

Op. 28, № 3.




f
dimin. e rit. - - - -
a
p
tempo.
poco stretto.
a tempo.
fz
p poco rit.
pp
p
pp
fp
Ped.


dolciss.
a tempo.
poco rit.


Ped.
p
pp
f
dim. e poco rit. - - p
a tempo.
fz
p poco rit.
pp

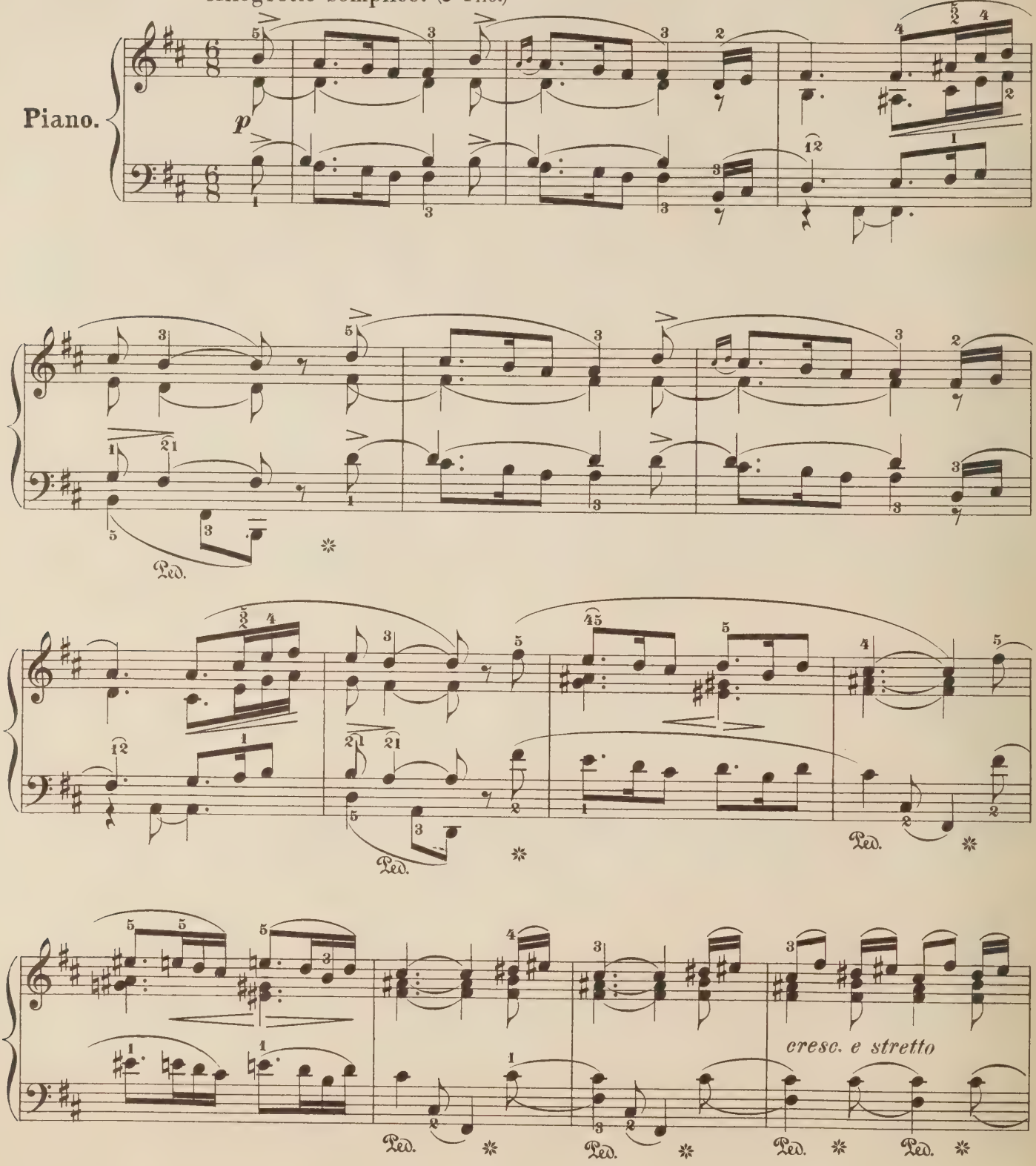
Einsamer Wanderer.

(Solitary Wanderer.)

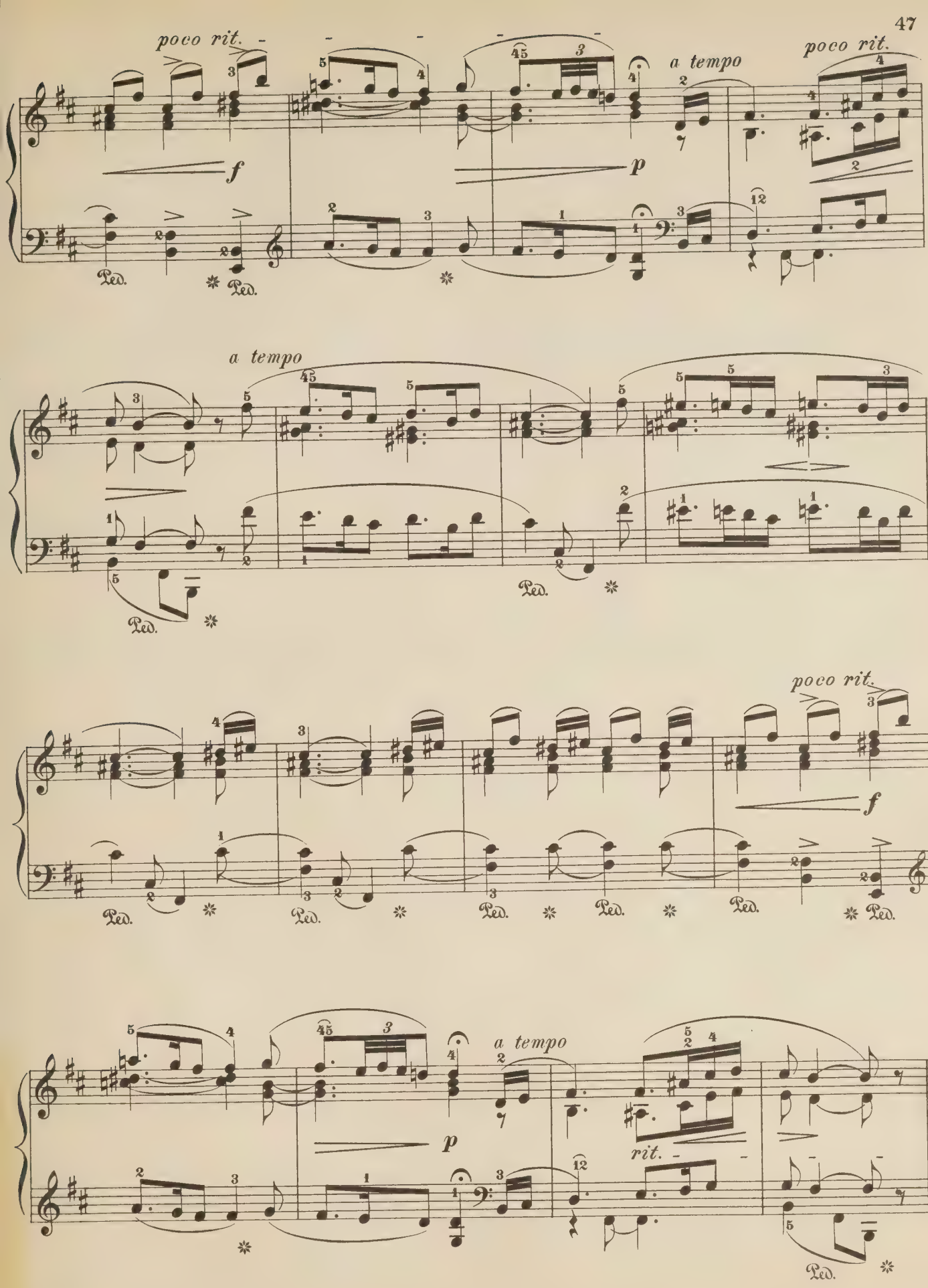
Edited and fingered by
Louis Oesterle

Op. 43, No 2.

Allegretto semplice. (♪ = 116.)



Copyright, 1901, by G. Schirmer.


poco rit.
a tempo
poco rit.
f
p
Ped.
a tempo
Ped.
poco rit.
f
Ped.
Ped.
Ped.
Ped.
Ped.
a tempo
p
rit.
Ped.

In der Heimath.

(At Home.)

Edited and fingered by
Louis Oesterle.

Op. 43. № 3.

Poco andante. (♩=60.)

Piano.

p la melodia ben tenuta

pp

poco più mosso

p

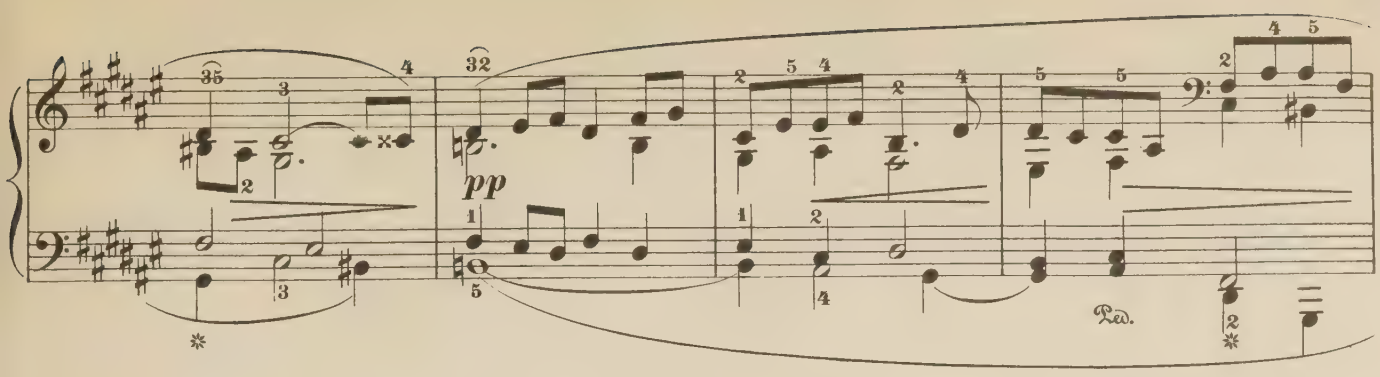
cresc.

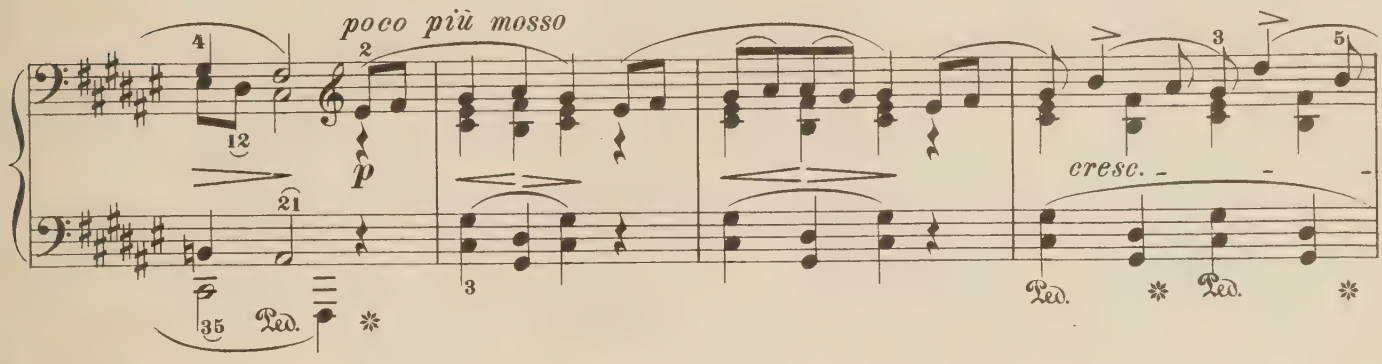
Tempo I.

f *rit.*

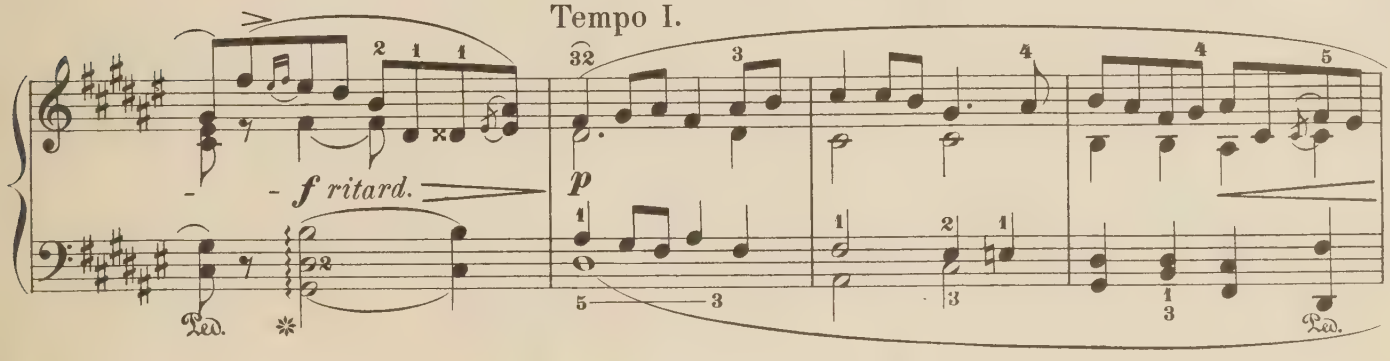
p

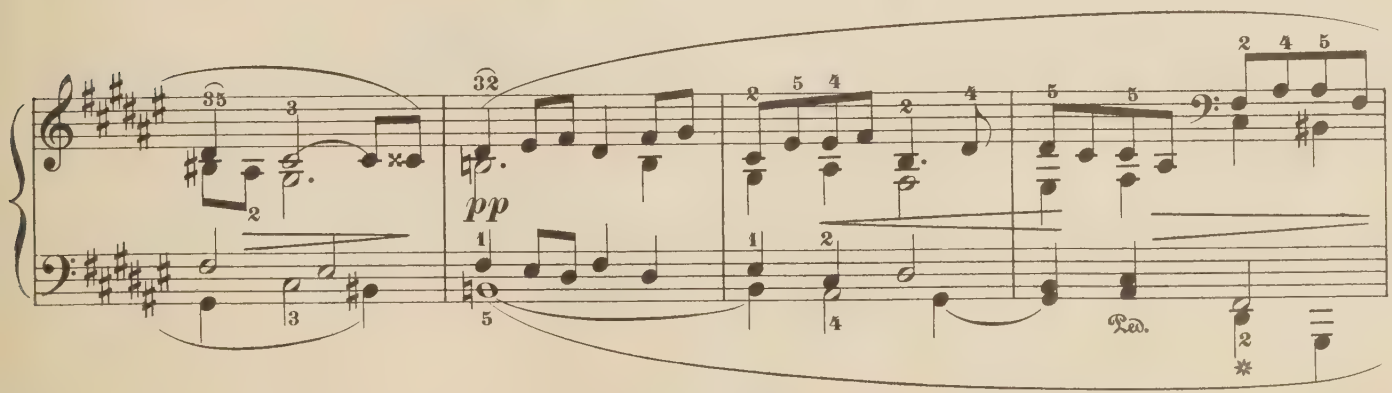
Copyright, 1901, by G. Schirmer.

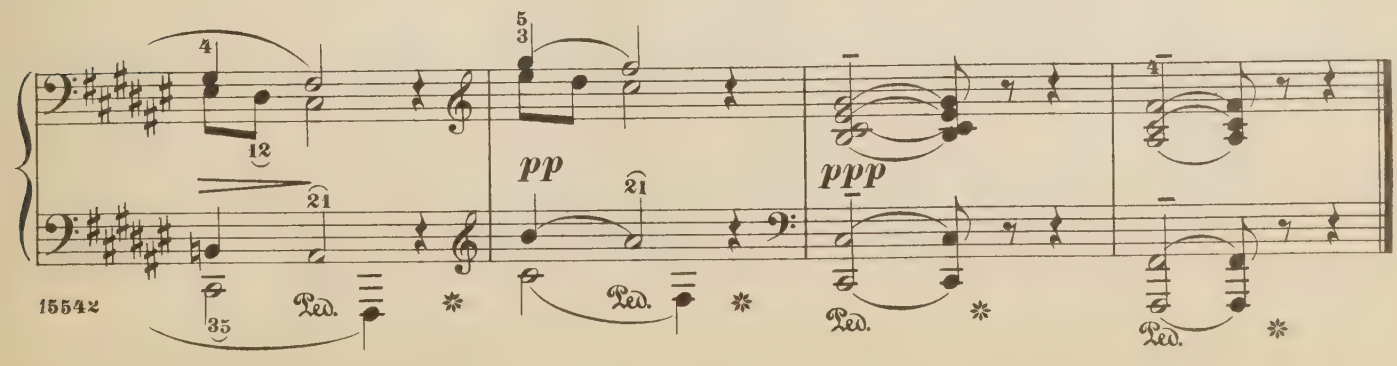




Tempo I.

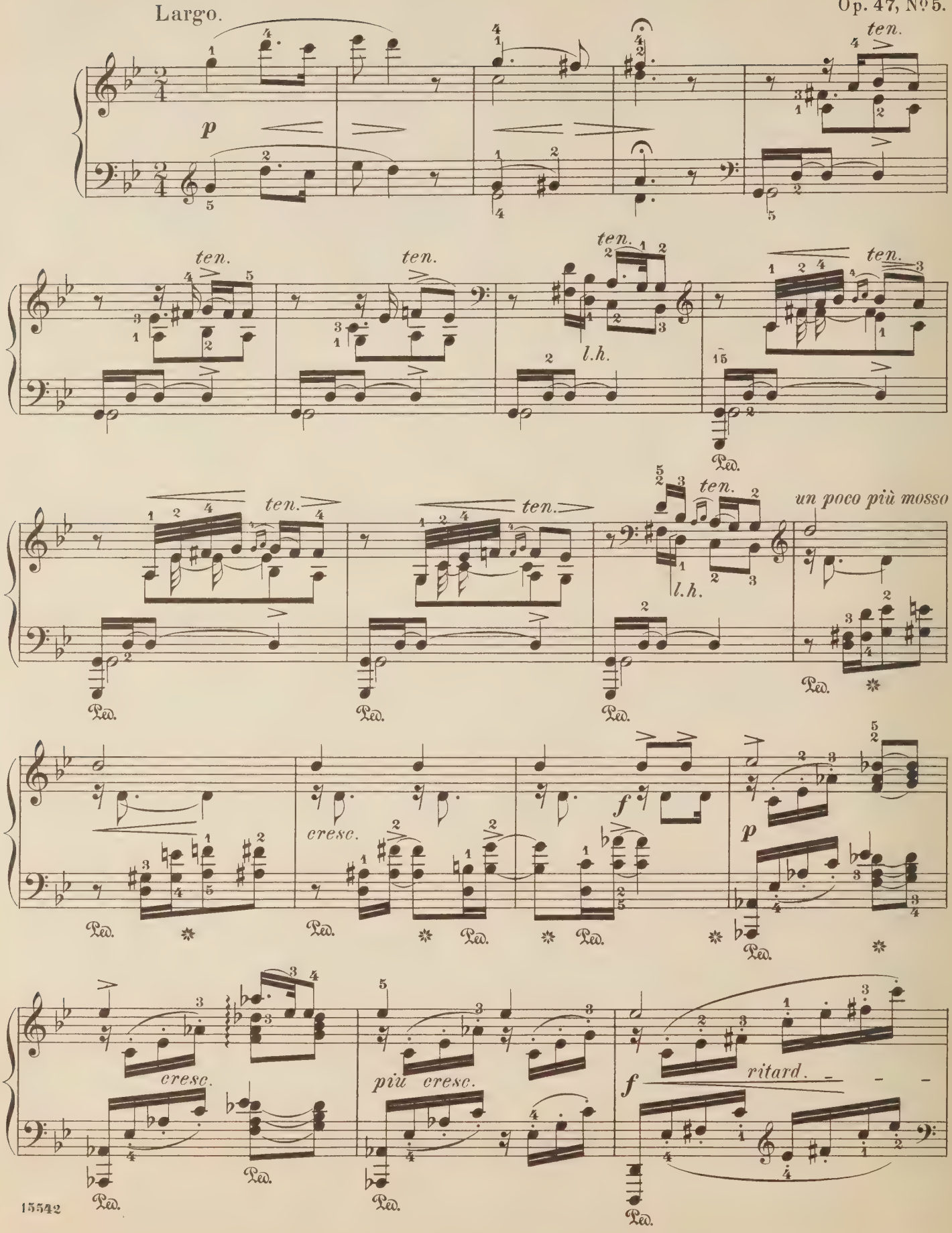


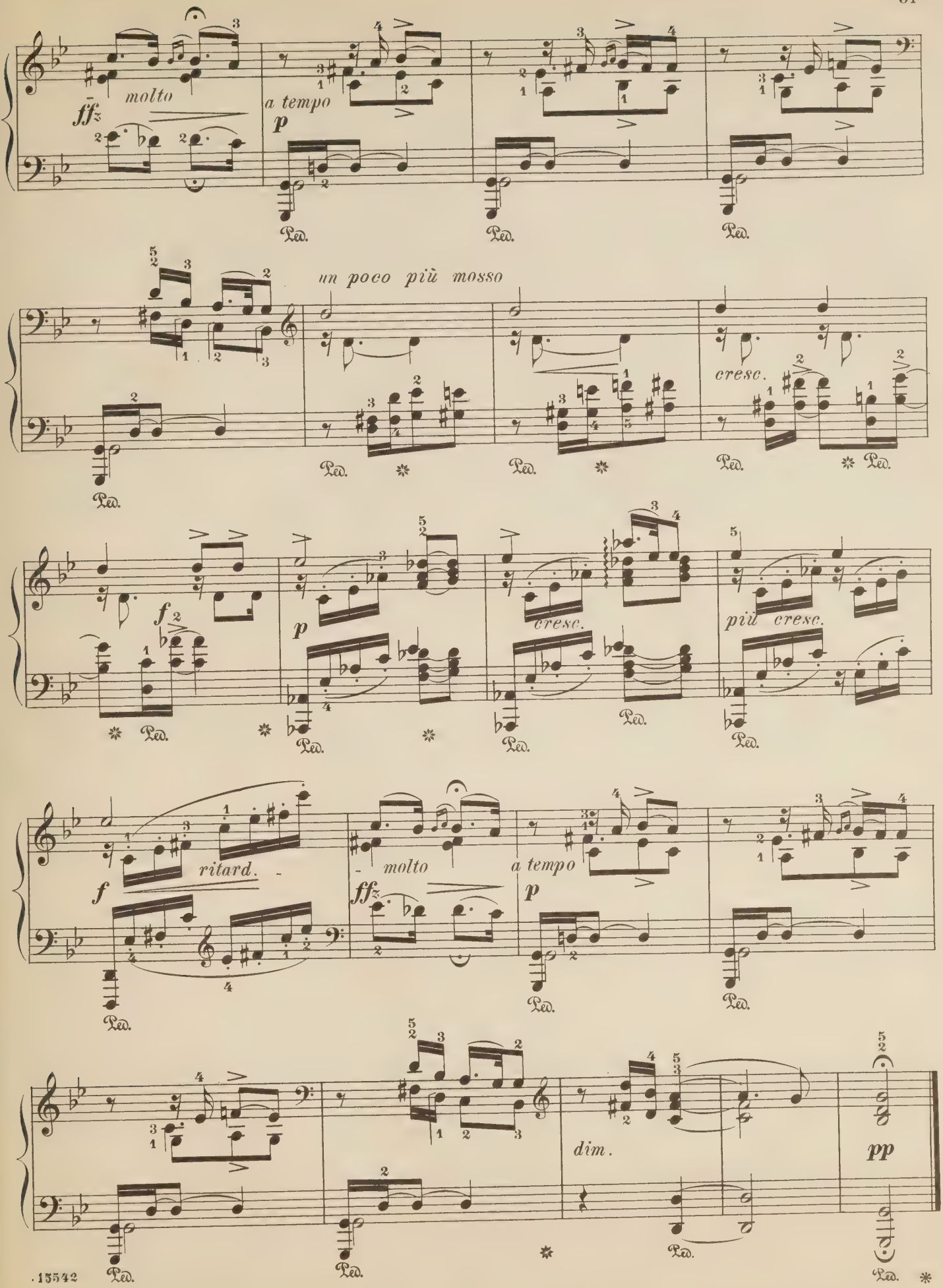




Melancolie.

Op. 47, No 5.

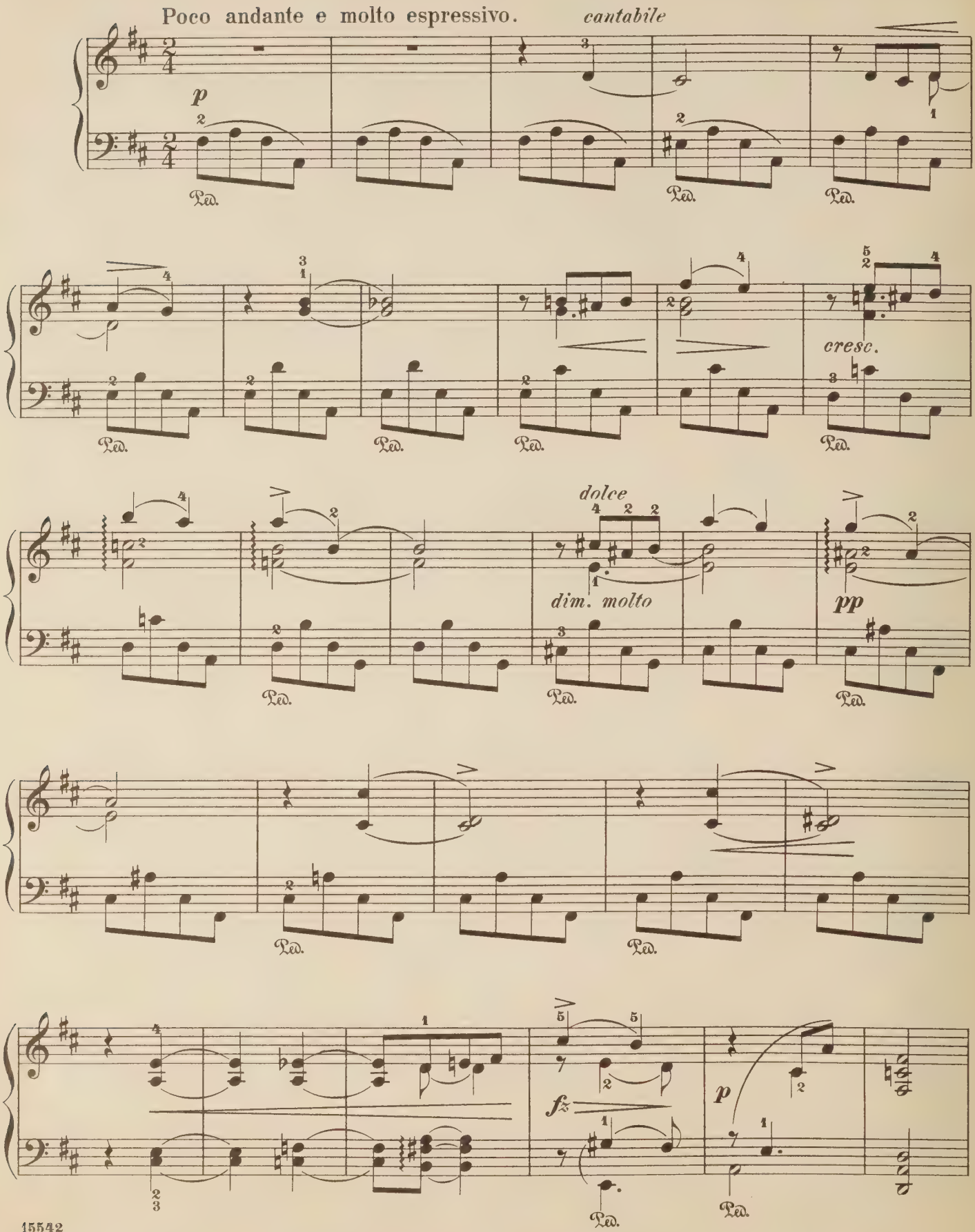



molto
a tempo
un poco più mosso
cresc.
cresc.
più cresc.
ritard.
molto
a tempo
dim.
Ped.

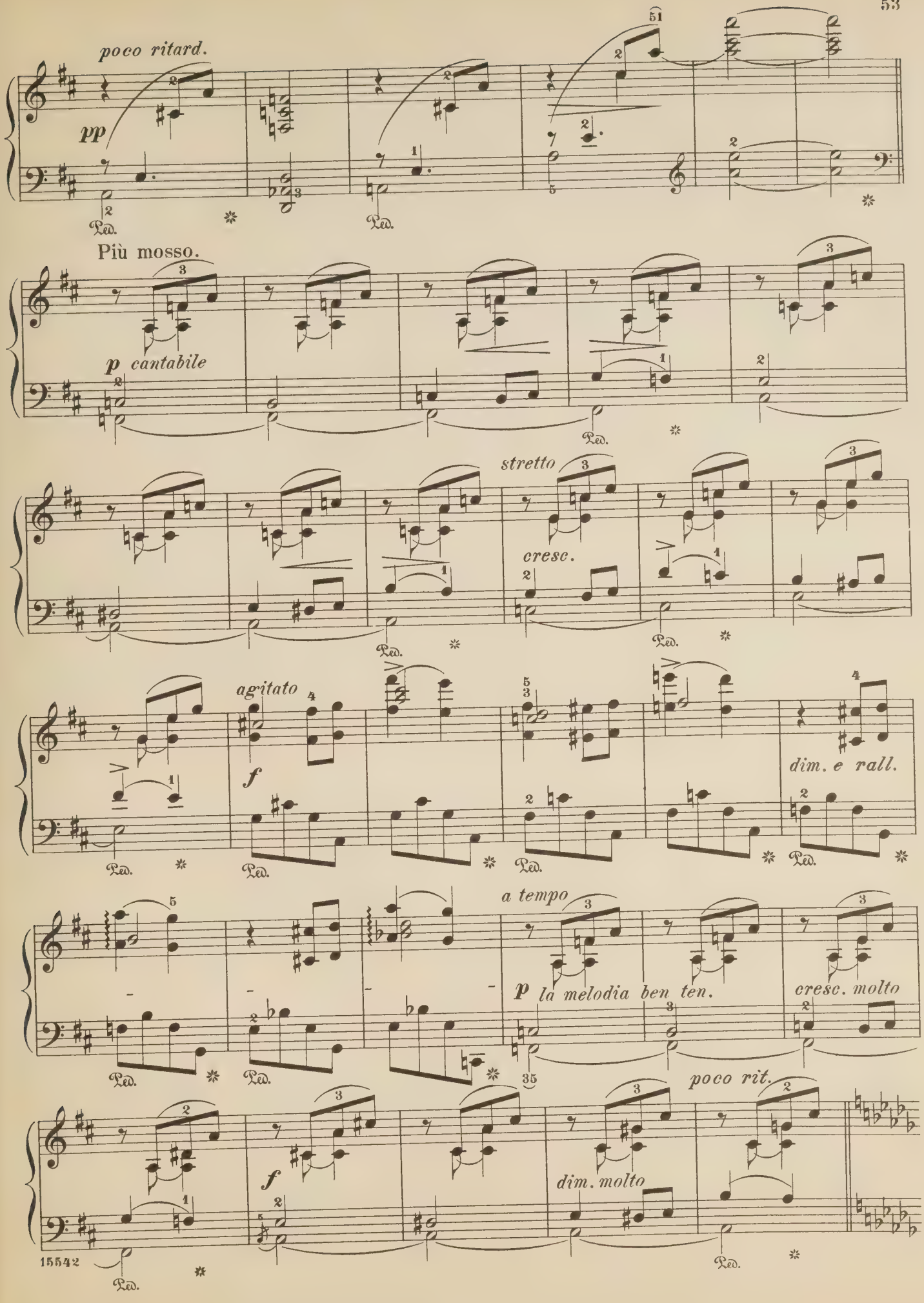
Zu deinen Füssen.

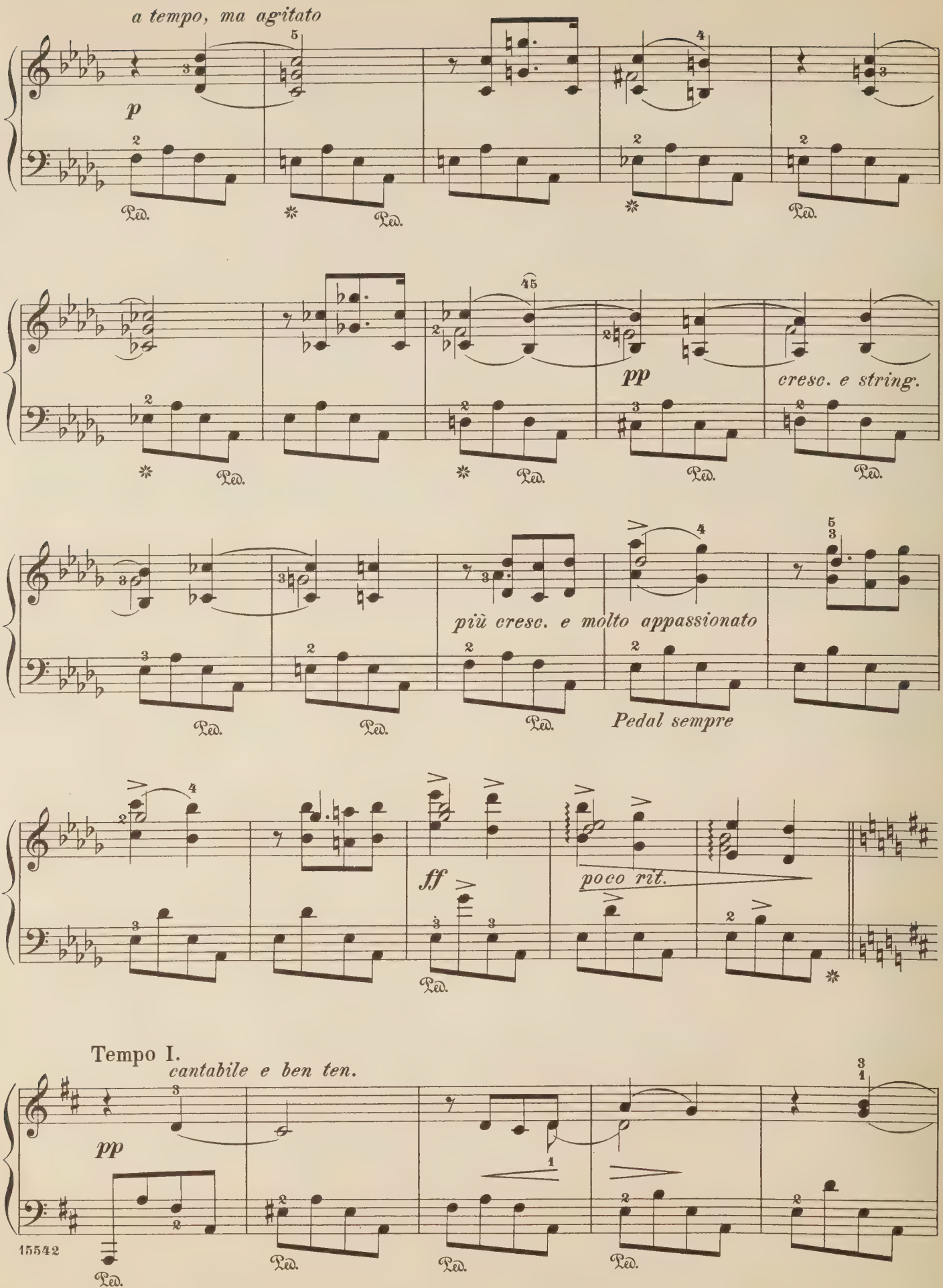
(At thy feet.)

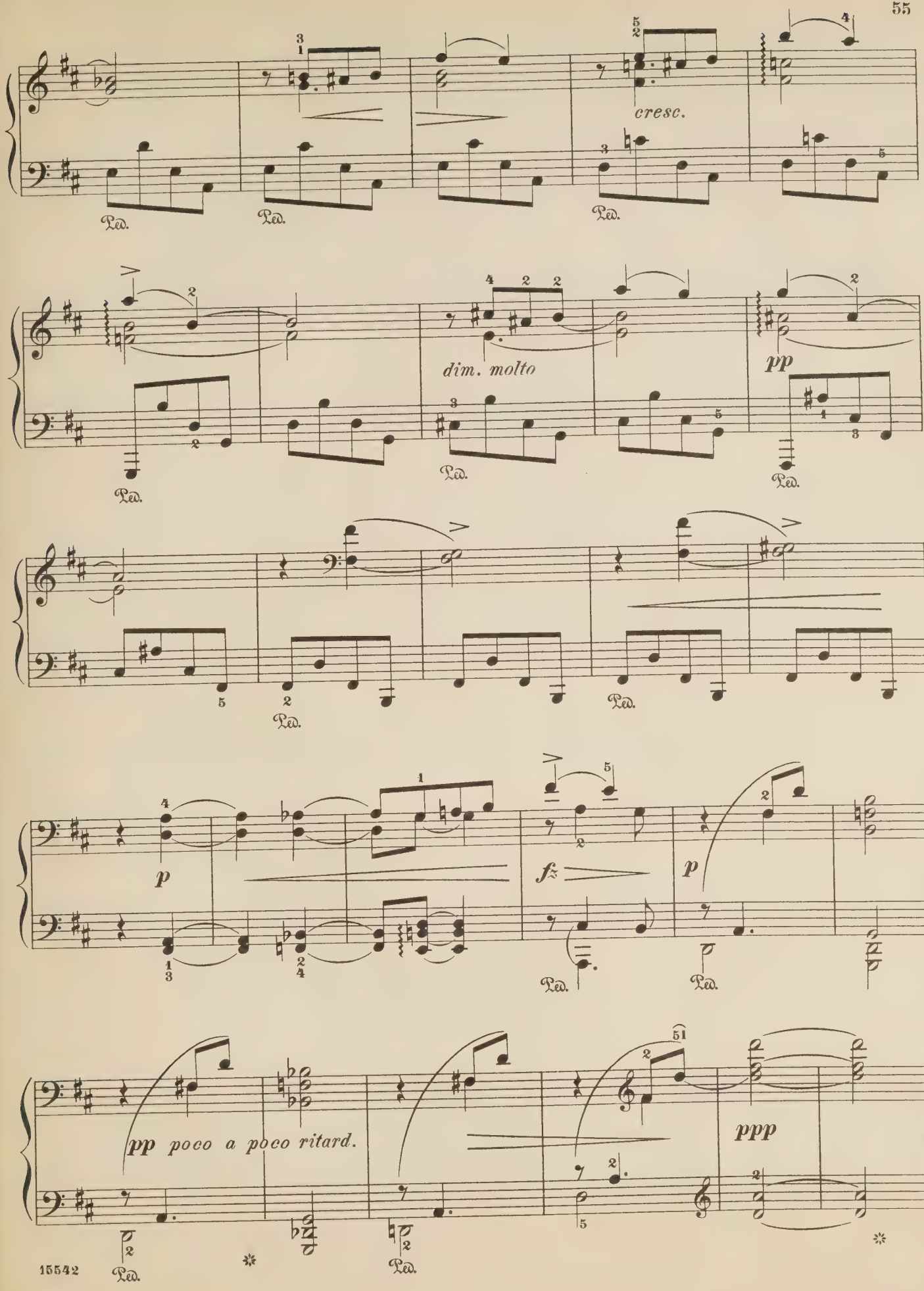
EDVARD GRIEG. Op. 68, No 3.



Copyright, 1901, by G. Schirmer.


poco ritard.
pp
Più mosso.
p cantabile
stretto
cresc.
agitato
f
dim. e rall.
a tempo
p la melodia ben ten.
cresc. molto
poco rit.
f
dim. molto
Ped.


a tempo, ma agitato
p
Ped.
pp
cresc. e string.
più cresc. e molto appassionato
Pedal sempre
ff
poco rit.
Tempo I.
cantabile e ben ten.
pp

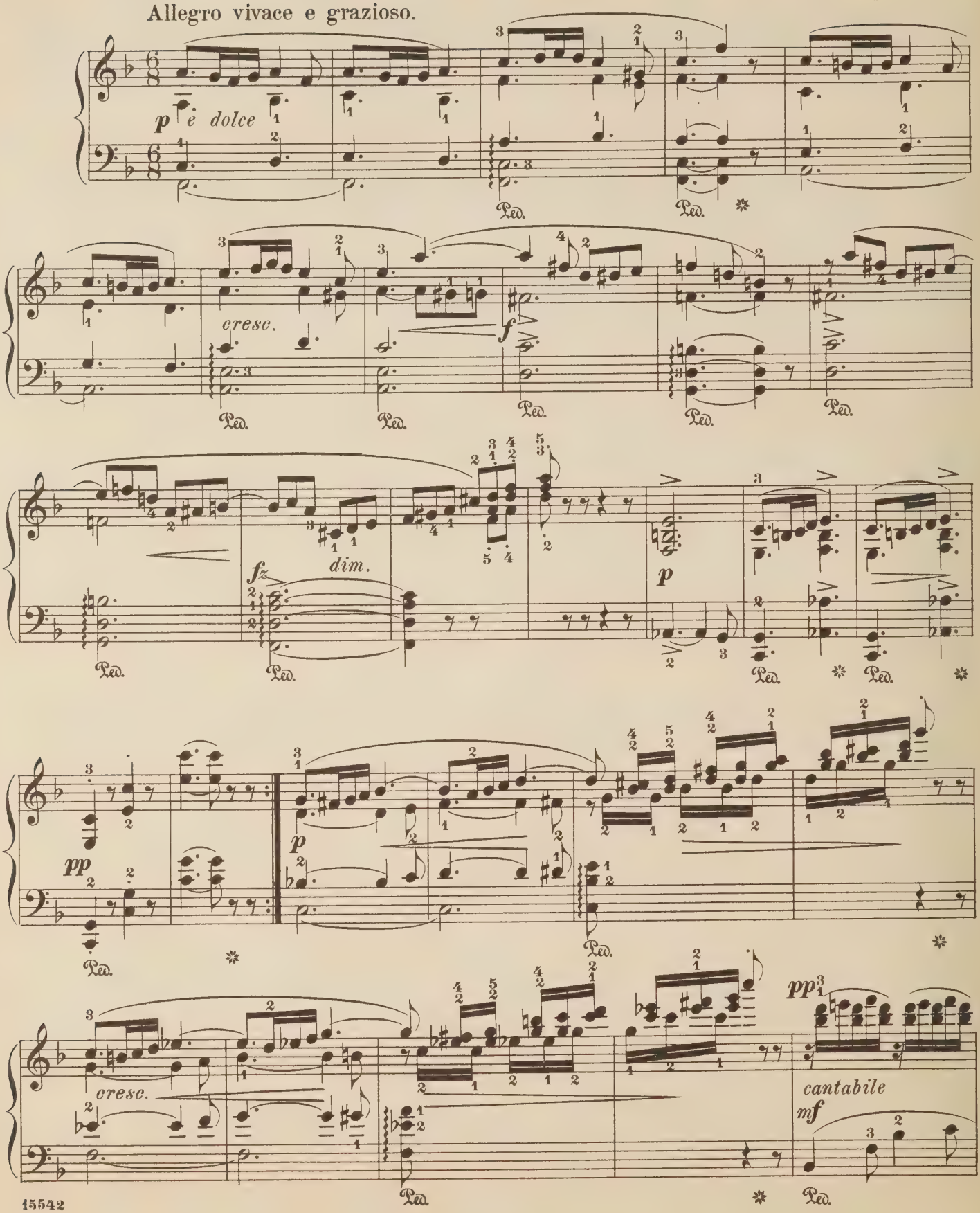

cresc.
Ped.
dim. molto
pp
p
fz
pp poco a poco ritard.
ppp

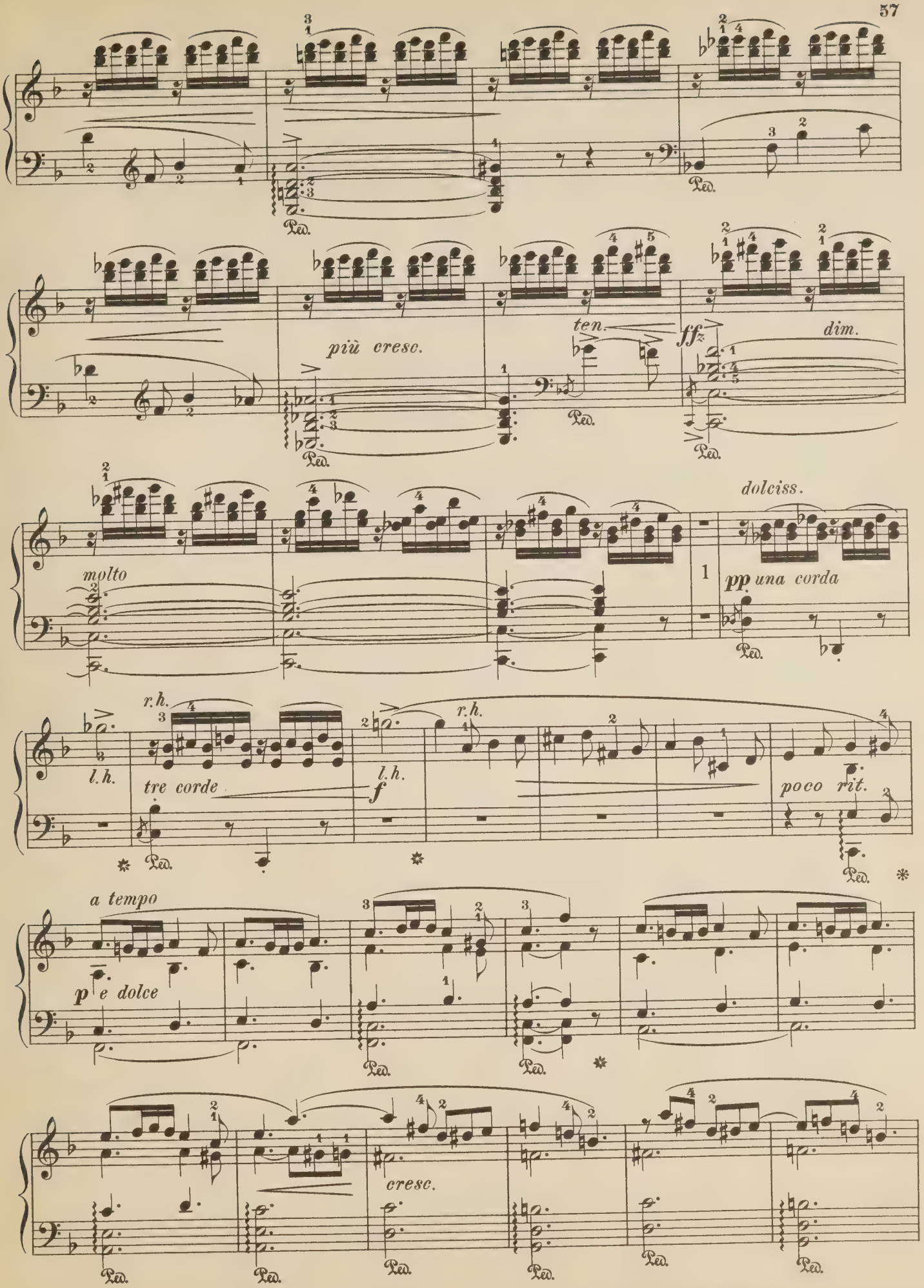
Feuille d' Album.

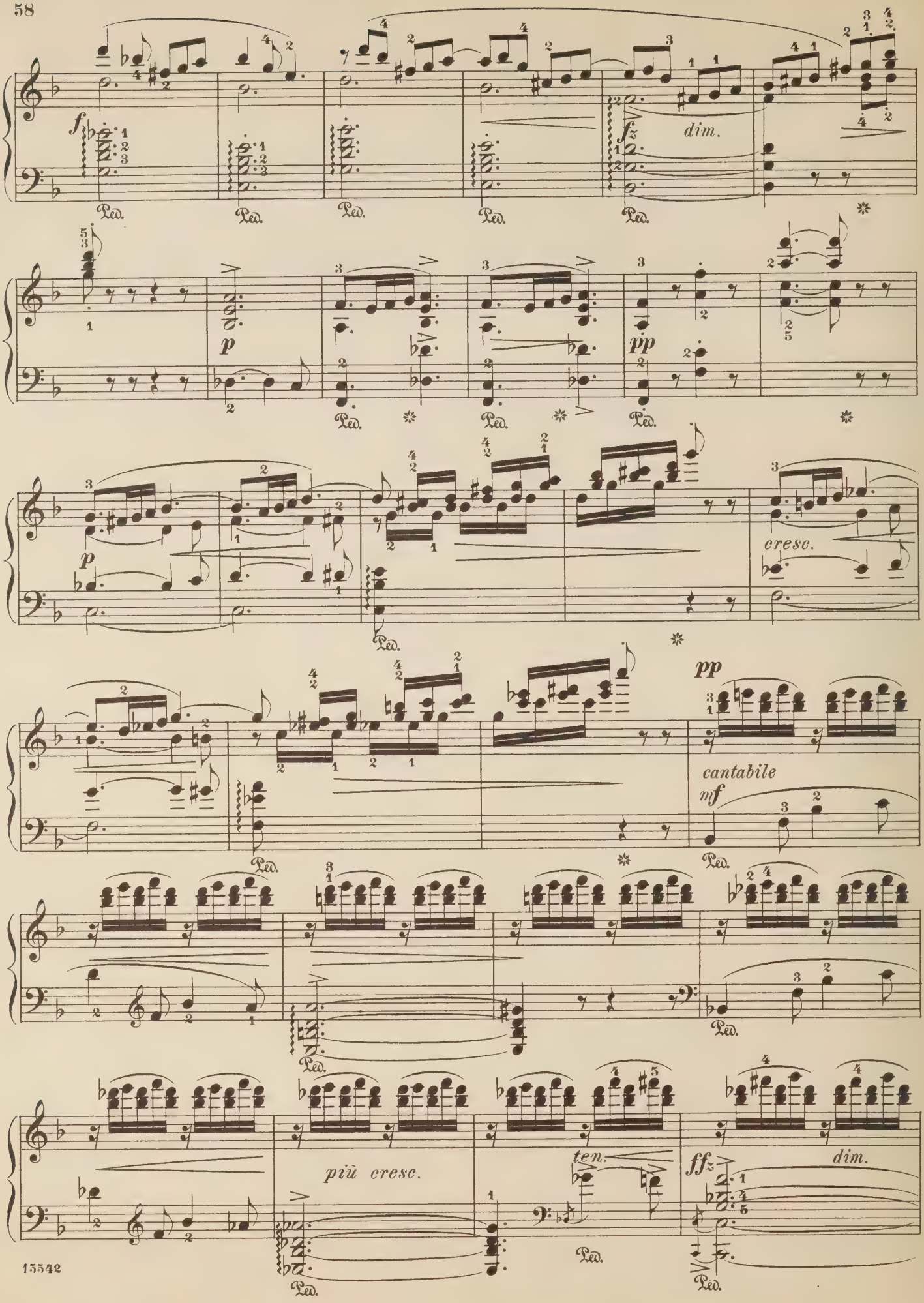
(Album-leaf.)

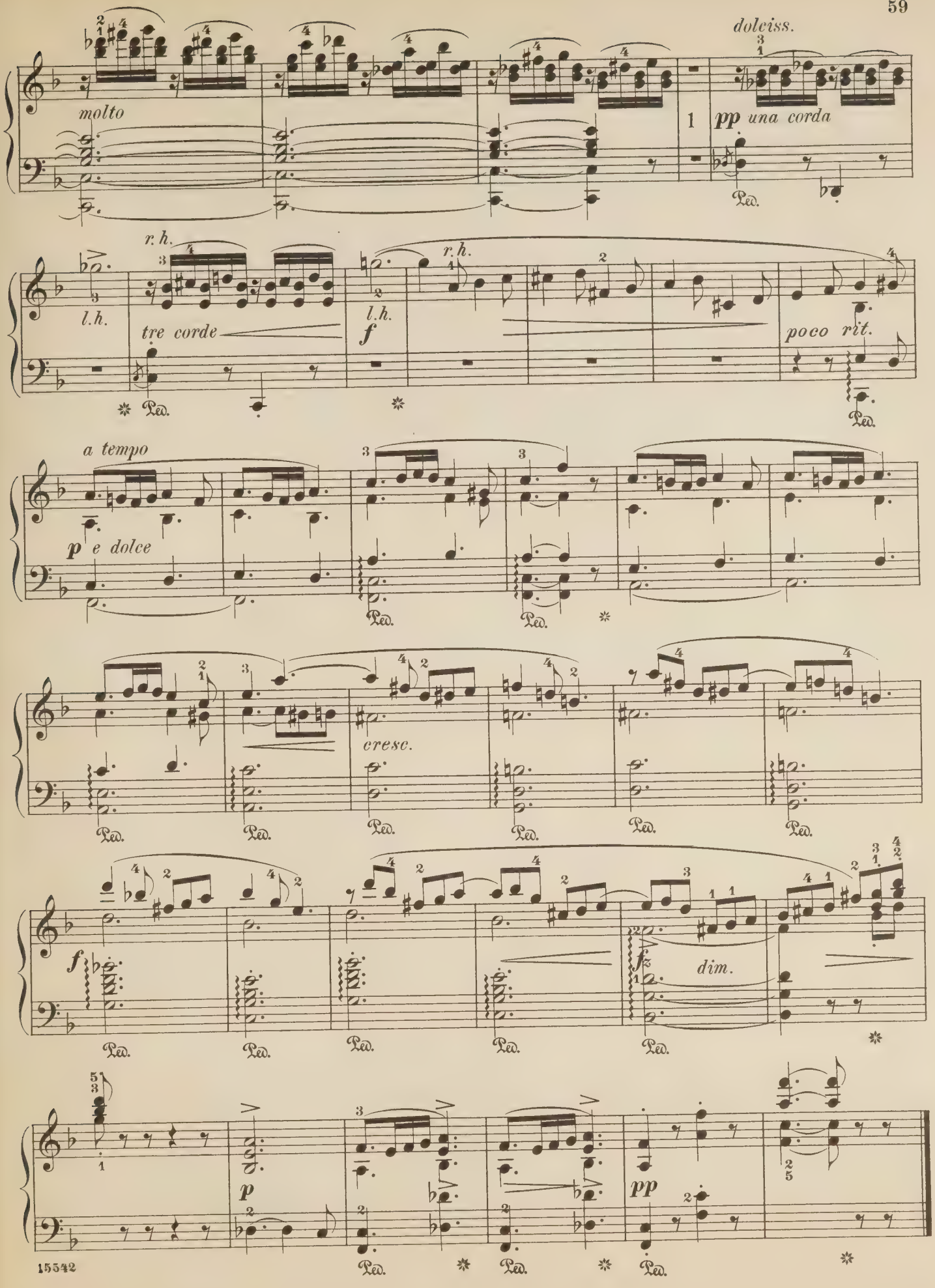
Op. 47, Nº 2.

Allegro vivace e grazioso.




più cresc.
ten.
ff
dim.
molto
dolciss.
pp una corda
r.h.
l.h.
tre corde
f
poco rit.
a tempo
p e dolce
cresc.


f
dim.
p
pp
cresc.
pp
cantabile
mf
più cresc.
ten.
ffz
dim.
Ped.


molto
dolciss.
pp una corda
r.h.
l.h.
tre corde
f
poco rit.
a tempo
p e dolce
cresc.
dim.
fz
p
pp

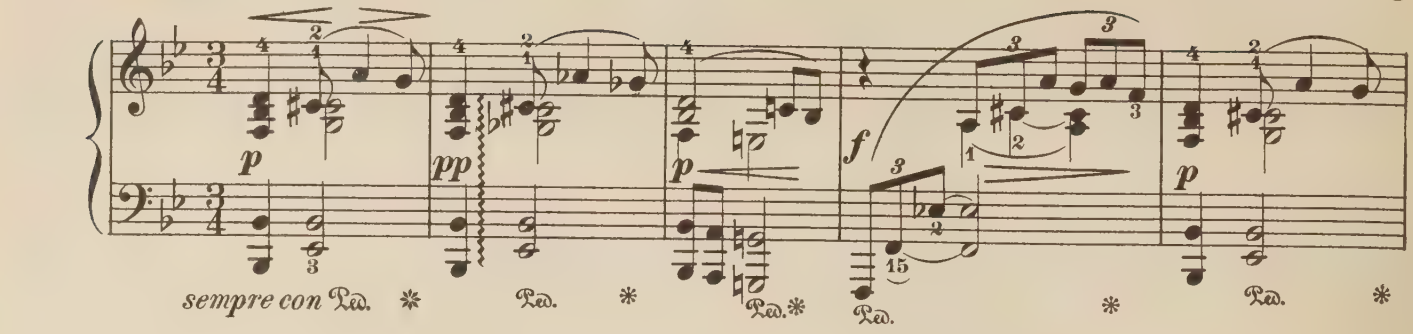
Albumblad.

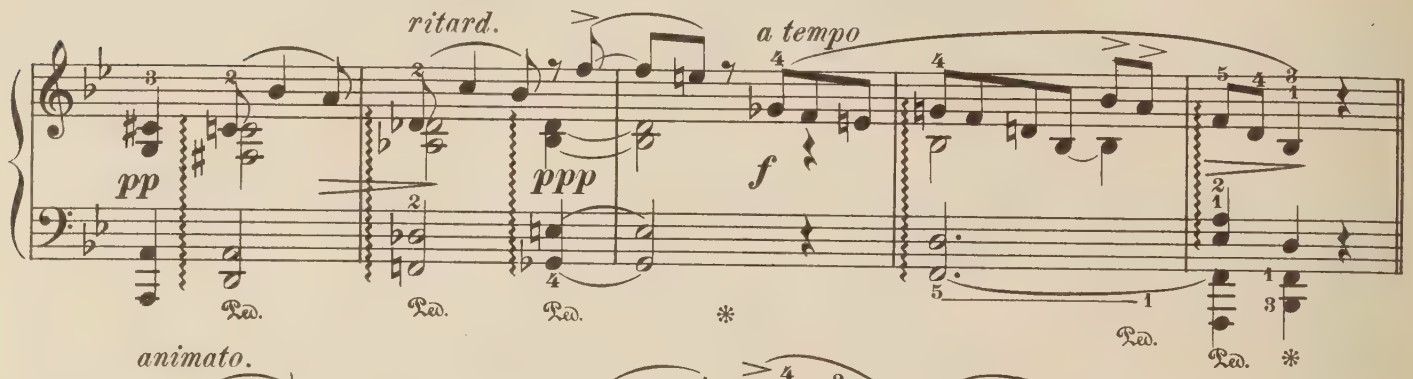
(Album-leaf.)

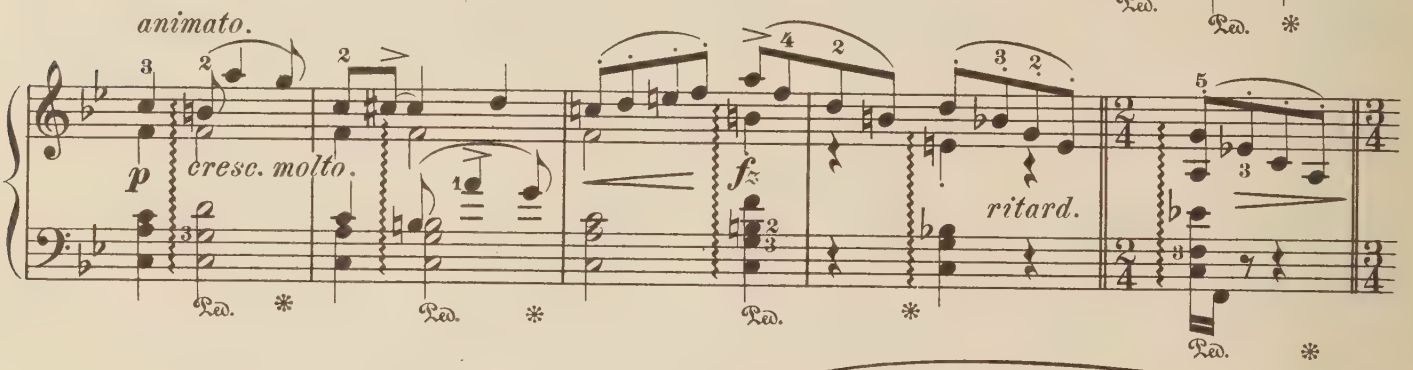
Edited and fingered by Louis Oesterle.

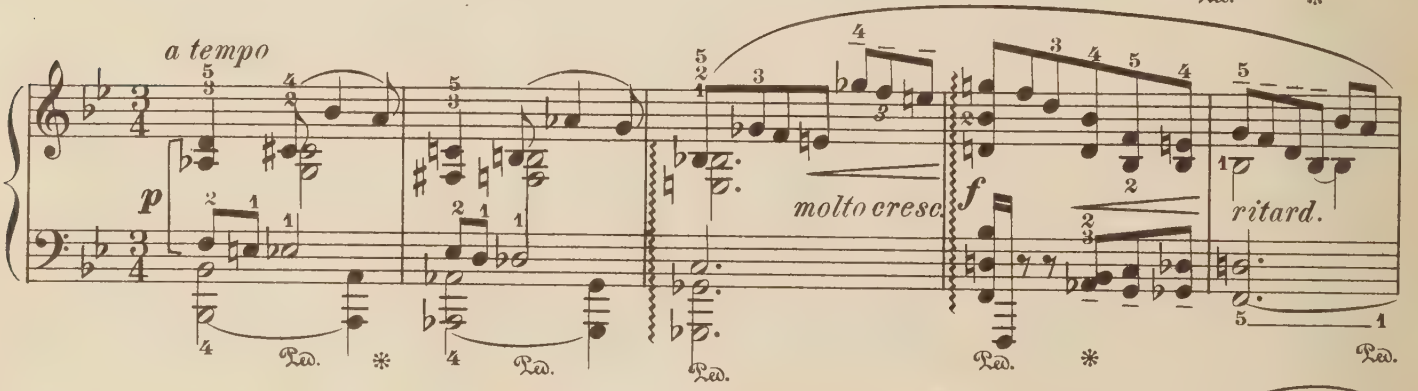
Un poco andante.

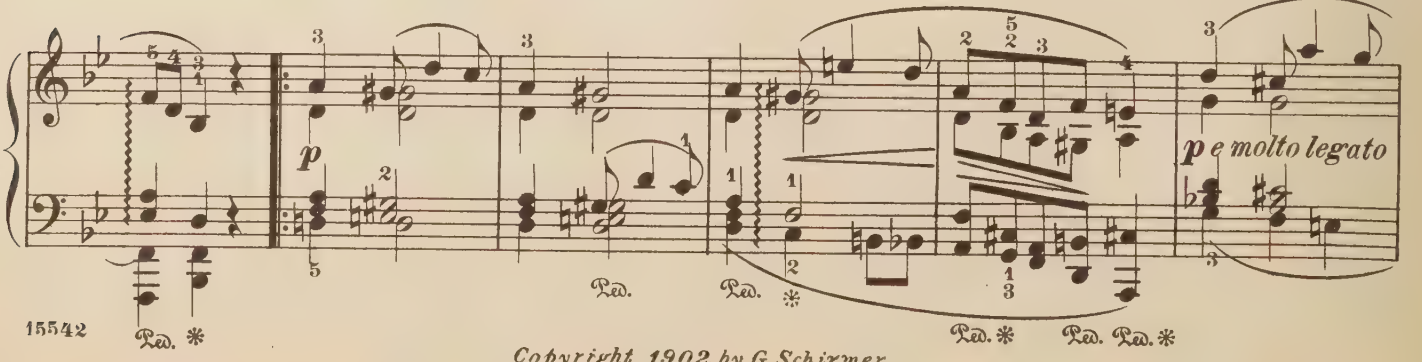
Edvard Grieg.



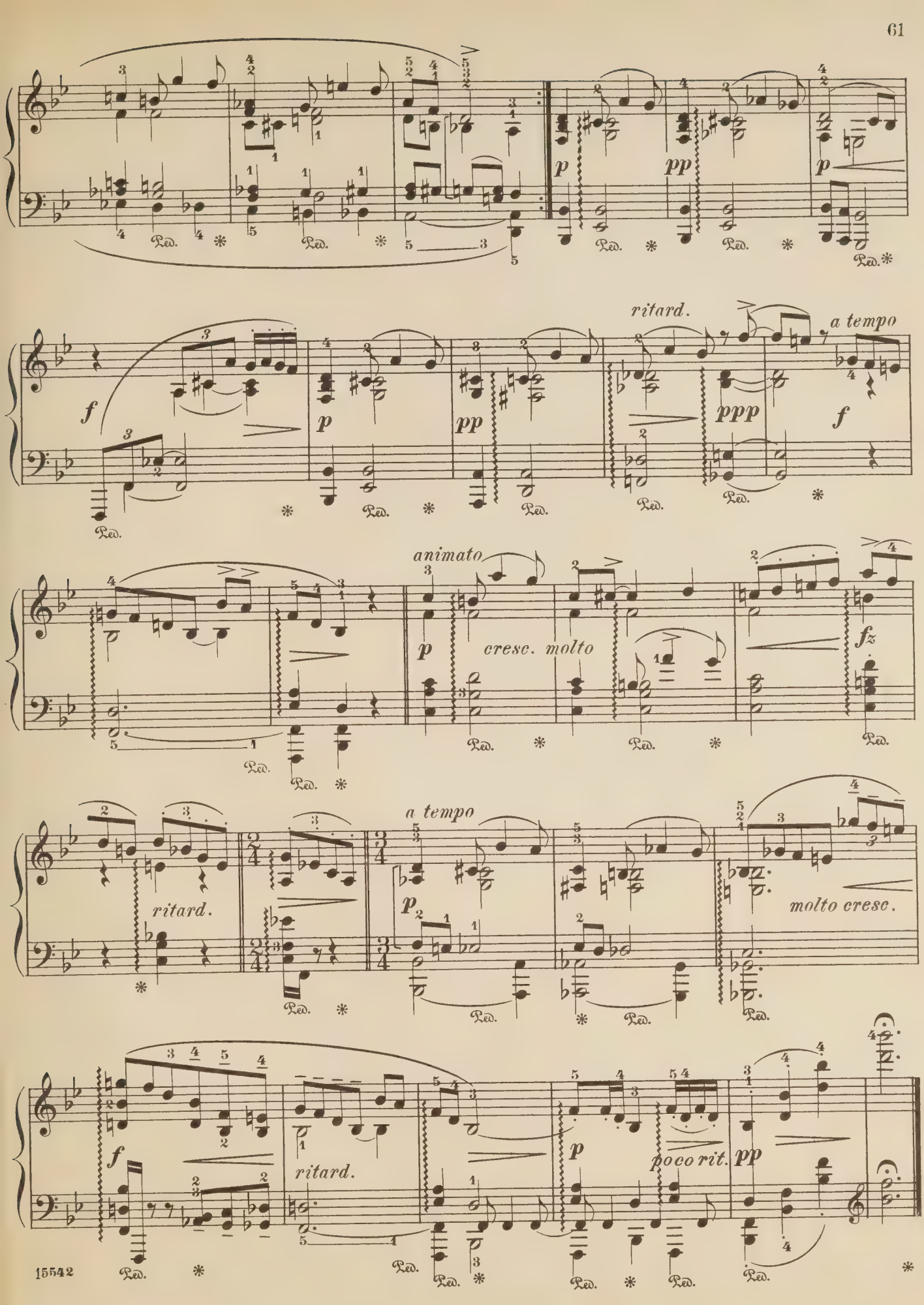








Copyright, 1902, by G. Schirmer.


p
pp
p
Ped.
ritard.
a tempo
f
p
pp
ppp
f
animato
p
cresc. molto
fz
a tempo
ritard.
p
molto cresc.
f
ritard.
p
poco rit.
pp

Ed 23-7-68

M
22
G84
03
v.1
cop.2

Grieg, Edvard Hagerup
[Works, piano. Selections]
Forty-five pieces for pianoforte, selected, edited and fingered by Louis Oesterle

UNIVERSITY OF TORONTO
EDWARD JOHNSON MUSIC LIBRARY